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ABSTRACT

Arranged into two major parts, the guide offers practical and motivating techniques for teaching secondary art. The first section, a brief curriculum guide, presents a rationale, program goals, learning outcomes, program scope and sequence, course list, and evaluation information. The largest part of the document is a resource guide providing resources, suggestions, activities, and approaches for achieving learning outcomes at all levels of development (foundation, basic, advanced) and in all degrees of visual expression. All of the approaches are organized around six learning outcomes for secondary art programs; imagery; the elements and principles of design; historical and contemporary developments; reasoned criticism; the applications of materials, tools, equipment, and processes of art to the visual expression area; and vocabulary. Topics include art foundations; ceramic art; image, technique, and material in drawing and painting; traditional and contemporary practices in the graphic arts; sculptural art; and textiles and the cultural tradition. The chapters have been organized so that readers can combine resources from any content area for use in planning lesson units. (LH)

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Secondary Art Guide 8-12

Curriculum Guide and Content Resources

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Foreword

There are two volumes to the *Secondary Art Guide 8-12*. The first contains the guide to the secondary art curriculum and, in addition, part of the resources that accompany the curriculum material. The remaining resources, and an appendix, are presented in a second volume. This has been done so that the Content Resources of Volume I can be viewed simultaneously with the Theme Resources of Volume II. The chapters in these sections have been organized so that readers can combine resources from any content area and any theme and thus "create" their own resource book for use in the planning of their lesson units. To facilitate access to particular areas in these chapters, a series of display headings has been presented in the top right-hand corner of each resource page. These display headings correspond to the secondary art program learning outcomes, which are identified in the curriculum section of this guide.

Preface

The *Secondary Art Guide 8-12* was developed to encourage students to partake of experiences that increase their knowledge of art, extend their skills in specific disciplines, and refine their attitudes toward art. The curriculum was developed to reflect the expectations set forth in the *Aims of Education for Elementary and Secondary Schools in British Columbia,* which states in part that "the school's primary purpose is to educate by enabling each student to pursue excellence, to experience success, and to realize maximum potential. The curriculum should enable each student to achieve educational and vocational goals and to develop interests, skills, and abilities." The *Aims of Education for Elementary and Secondary Schools* are outlined in the *Administrative Handbook for Elementary and Secondary Schools,* which is available from the Ministry of Education's Publication Services Branch, 878 Viewfield Road, Victoria, British Columbia, V9A 4V1.

In addition, the art curriculum attempts to meet many of the core areas as defined in the *Guide to the Core Curriculum, 1977,* which is also available from Publication Services Branch. The core curriculum focusses on the following areas: Canada's cultural and physical heritage; the cultural and physical heritage of the world; the roles, responsibilities, and rights of the individual in society; inquiry, analysis, and problem-solving skills; and healthful living.

The Ministry has further defined the place of fine arts, and thus Art 8-12, in "Fine Arts and the Core Curriculum: Schools Department Circular No. 82, 1979 03 27" (see Appendix). In part this circular states that "the Ministry has taken the position that [fine arts in Education] is a vitally important aspect of a student's education but that because of the rich and diverse potential it has for learning, the development of provincially prescriptive courses is not desirable. Instead, general curriculum policy guides will be prepared, and schools are asked to ensure that within these, "significant learning experiences are provided."

These curriculum policy guides were developed through a revision of the secondary fine arts curriculum. This revision began with the formation of a Fine Arts Review Committee. That committee, after assessing existing programs, suggested updating the curriculum and resources to reflect new developments and trends in art education. Accordingly, a Fine Arts Advisory Committee was formed to guide the revision process. This committee was divided into three curriculum subcommittees: art, music, and drama. The subcommittees identified a common set of goals for fine arts programs, and then, using these goals as a guide, each subcommittee started developing curriculum guides.

During the development of the art curriculum it became necessary to form a second art revision committee. This committee was established in December, 1977 to continue the art curriculum revision work.

In May, 1979 a reaction panel met to consider the draft of the proposed secondary art curriculum guide. In accordance with the suggestions received, the draft was then revised between Sep-

tember, 1979 and June, 1980. During this stage several resource persons attended committee meetings to assist the curriculum committee. In addition, several art educators helped the committee to select and define art courses. The curriculum guide was formally approved by the Ministry in June, 1981.

The 1981 program differs in several respects from the previous art program prepared in 1965/66. First of all, it emphasizes imagery as the central focus of art and considers the image itself as central to visual learning. Imagery exists in both the mental process and the product of art. It is all important since there is no art without an image. There are many levels of imagery, yet all are products of the imagination — products created through observation or from the memory of the student. Even when an imposed subject is used to facilitate learning, the image is vital. It is the means by which students learn to know, apply, and consider art.

Secondly, the 1981 program stresses the development of reasoned criticism and sees the history and heritage of art as integral to all art courses. In contrast, the 1965/66 program emphasized the preparation of students for specific professional careers. In addition, the earlier program identified applied design and commercial design as specific courses while the revised program includes them in all areas of visual expression.

Thirdly, the 1981 program includes printmaking, film, and photography in a Content Resources section entitled "Visual Expression in Graphics." Also, while the new program acknowledges that the development of technical skills is essential, it designates the development of imagery as its ultimate goal.

Acknowledgments

The revision of the art curriculum (8-12) involved many individuals and groups. The members of the Art subcommittee as well as the resource persons and the reaction panelists have been central to the process. The Ministry wishes to extend its sincere thanks to the following participants.

Art Subcommittee of the Fine Arts Advisory Committee, December 1977

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Jan Wilson	School District No. 39, Vancouver

Some of the resource persons previously acknowledged were also part of the British Columbia Art Teachers' Association.

Thanks are also due to all the students who contributed and gave permission to use their art work in this publication.

THE CURRICULUM GUIDE

The Secondary Art Curriculum

Rationale

Art is a fundamental dimension of human life. Throughout recorded history human beings have used the visual arts to give form and meaning to ideas and feelings and to express and communicate profoundly-felt experiences to others. Hence, the presence of art as a formative medium is found not only in our museums and galleries but in all those objects and technologies that have their origin in visual (or spatial) thinking and their ensuing development in visual design.

Human experience is ordered in various ways: numerically, verbally, musically, kinesthetically, and visually. Students need experience in all these areas if they are to gain the maximum benefit from their education. Education in art helps students to become selective and discriminating in their visual judgements and to improve their understanding of their visual environment. Students also need practice recognizing and understanding the relations between these areas of human experience. Education in art encourages students to consider the relation between verbal and visual learning, or, in other words, to "visual literacy." For these reasons, education in art is essential education.

When schools provide suitable and imaginative art programs that combine the disciplines of intellectual activity with physical skills in creative problem-solving, they are supporting the individual growth of students and are contributing to the development of their personality. Students who participate in such art programs not only gain a knowledge of art and the role it plays in human interaction but also develop an understanding and appreciation of the arts of other cultures, both historical and contemporary. The experience of art also helps students to become selective and discriminating in their visual judgement and thus improve their understanding of their own visual environment.

Students of art must develop some mastery of basic skills and acquire a working knowledge of the fundamentals, history, and heritage of art. Both facets lead to worthwhile art experiences: the satisfaction of achievement as well as the understanding and enjoyment of the artistic creation of others. Skills, while not ends in themselves, are important keys to greater freedom, personal growth, and artistic confidence.

This art curriculum defines and enunciates a body of knowledge supported by teaching suggestions from which art programs should be developed. The wise and imaginative use of this guide should assist teachers to establish sequential developmental exercises. It should also help them to create the conditions and circumstances whereby students may experience and explore a series of activities suited to their needs and related to specific goals.

A well-developed art program will include opportunities for students to see and feel visual relationships; to develop imagination and personal imagery; to engage in the practical production of art work; to appreciate the art of others; to develop an informed

aesthetic and critical awareness; and to evaluate their own work and that of others.

Although visual images may make strong and stirring impressions no matter what their source or origin, fuller understanding of them depends on knowledge gained through effective educational preparation. A well-developed art program will expand and clarify visual awareness and will deepen and refine feelings. It will help students to enjoy greater self-knowledge and self-enrichment as well as increase their understanding of others.

This guide is compiled in the belief that its use will make more effective the teaching and learning of art.

Program Goals

The goals are the overall statements of intent for the art curriculum. They are derived from the rationale for this curriculum and provide a basic structure from which all components of the guide have been developed.

The secondary art program goals are as follows:

- to stimulate and extend students' visual curiosity;
- to assist students in developing appreciation for their own artistic endeavors and those of others;
- to develop students' potential to respond critically to visual and aesthetic phenomena;
- to enable students to gain expertise in art processes and skills;
- to foster in students an understanding of the relation between art and history.

Learning Outcomes

The following learning outcomes are designed to meet the program goals of the secondary art curriculum. They are the basis upon which the material found in the Content Resources and Theme Resources sections of the art guide — has been organized, and they provide teachers with a structure for organizing instruction.

A student should demonstrate knowledge of, and the ability to use

- imagery,
- the elements and principles of design,
- historical and contemporary developments, and
- reasoned criticism.

Additional learning outcomes relating to this book's specific content areas have also been developed. These concern

- the ability to apply the materials, tools and equipment, and processes of art to the visual expression areas, and
- the ability to use appropriate vocabulary.

Basic Conceptual Model For This Guide

PROGRAM GOALS

GUIDE CONTENT AREAS	Learning Outcomes	Imagery	Elements and Principles of Design	Historical and Contemporary Developments	Reasoned Criticism
Art Foundations					
Visual Expression In Ceramics					
Visual Expression In Drawing and Painting					
Visual Expression In Graphics					
Visual Expression In Sculpture					
Visual Expression In Textiles					

Scope and Sequence for Secondary Art

The chart included inside the back cover of the Curriculum Guide and Content Resources volume of the *Secondary Art Guide 8-12* shows the scope and sequence of instruction for secondary art programs. The chart reflects the three levels of instruction in secondary art programs. **Art Foundations,** the first level, represents the core of the art curriculum and consists of introductory material in all areas of visual expression. It is intended to provide students with opportunities to develop and review a basic understanding of art. Its content is varied in nature and should be selected and organized to suit the maturity and needs of students entering art in the secondary school for the first time. Art foundations is considered a prerequisite for further study in art.

Beyond the Art Foundations level, the art program branches into five areas of visual expression: ceramics, drawing and painting, graphics, sculpture, and textiles. These areas of visual expression reflect the two remaining levels of instruction, **basic** and **advanced**.

Visual expression in **ceramics** outlines content that provides opportunities for students to gain insight into traditional and contemporary practice in ceramics as a medium of creative expression and functional value. This material may be taught as a specialty or in combination with other visual expression areas.

Visual expression in **drawing and painting** allows the student to focus on drawing and painting as a vehicle for work in other visual expression areas or to study a wide variety of techniques, materials, and images as desired for a drawing and/or painting specialty. This material may be taught as a specialty or in combination with one or more of the visual expression areas.

Visual expression in **graphics** outlines content that provides opportunities for students to gain insight into traditional and contemporary practices in photography, printmaking, and print. Teachers may select from the content outlined to design specialty courses in graphics or in combination with one or more of the other visual expression areas.

Visual expression in **sculpture** deals with images modelled, carved, cast, or assembled. This material may be taught as a specialty or in combination with one or more of the other visual expression areas.

Visual expression in **textiles** deals with many aspects of fibre arts. The content is outlined under fibre construction, fabric construction, and surface embellishment. This material may be taught as a specialty or in combination with one or more of the other visual expression areas.

Art Courses

This guide has been designed to encourage flexibility in the development of courses and programs so that they may best meet most student needs.

Not all schools will be able to offer all art courses outlined in the following pages, and therefore some course selection will be necessary. It may also be advisable to double block, or group students from two grades to take a course at the same time, in order to provide the courses necessary to meet students' needs.

In art courses the content varies according to the ways in which visual expression areas beyond the art foundations level are combined. There are two ways of organizing content:

- Courses may be selected that involve at least four of the five visual expression areas. *(Art 8, 9, 10, 11, 12, Art Careers 12)*
- Courses may be selected that involve three or fewer of the visual expression areas. *(Visual Art/2-D, grades 9/10, 11, 12; Visual Art/3-D, grades 9/10, 11, 12; Art Careers 12)*

As the following chart shows, there are five art courses, all except one of which are available at different grade levels. The designation 9/10 means that schools may offer one such course and that it may be offered at either the grade 9 or 10 level. Students from both grades may be grouped to take such a course at the same time but can receive credit for the course only once. These courses represent the full secondary art program. Thus a student may receive a maximum of twelve art courses from grades 8 through 12. This also enables junior secondary schools to offer two additional authorized courses of a specialized nature.

Course Name	Number of Visual Expression Areas Involved	Abbreviation	Grade Level
Art	at least 4	Art	8, 9, 10, 11, 12
Visual Art/2-D	3 or fewer	V.A. 2-D	9/10, 11, 12
Visual Art/3-D	3 or fewer	V.A. 3-D	9/10, 11, 12
Art Careers	3 or fewer	A.C.	12

It is recommended that 100 to 120 hours be allotted for each art course offered.

There are no prerequisites for entry into any art course prior to grade 11. However, prior to enrolling in a 12 level course, students must have successfully completed an appropriate 11 level course.

A list of prescribed and authorized materials is found in the *Prescribed and Authorized Learning Resources Catalogue* published annually by the Ministry of Education. If unavailable within the school, copies of this publication may be obtained from the Ministry of Education, Publication Services Branch, 878 Viewfield Road, Vic-

toria, British Columbia, V9A 4V1. In addition, the B.C. *School Facilities Manual*, available in school board offices outlines facilities and design guidelines and also makes suggestions concerning furniture and equipment.

Art 8 and 9

These courses will offer the Art Foundations content and are thus the basic component or core of the art programs. The other art courses in the art program will be built upon the basics of art which students are provided with here.

Art 10 and 11

Students should be encouraged to take Art 8 and/or 9 prior to enrolling in Art 10 or 11. However, since some students may not have taken Art 8 and/or 9, the Art 10 and 11 courses should be designed for two purposes. First, these courses should meet the needs of students wishing to continue their education in art by offering experiences in a variety of visual expression areas. Secondly, these courses should meet the needs of students who are taking art for the first time and thus require the teaching of Art Foundations. The Art 10 and 11 courses should allow for learning experiences in a minimum of four of the five visual expression areas. Teachers should select appropriate content to ensure that students have an opportunity to achieve all learning outcomes.

Art 12

An Art 12 course should be designed solely to meet the needs of students wishing to continue their education in art through experiences in a minimum of four out of five visual expression areas. Teachers should select appropriate content to ensure that students have an opportunity to achieve all learning outcomes.

Visual Art/2-D, Grades 9/10 and 11

Courses within this option should be designed for students wishing to focus their studies on either or both of drawing and/or painting or graphics. Where necessary, Art Foundations should be incorporated. It is recommended that students take an Art 8, 9, or 10 course prior to, or concurrent with, course work in this area. Teachers should select appropriate content to ensure that opportunities are provided for all students to achieve all learning outcomes.

Visual Art/2-D, Grade 12

A Visual Art 2-D, grade 12 course should be designed solely to meet the needs of students wishing to continue their education in art through experiences in drawing, painting, and/or graphics. Teachers should select appropriate content to ensure that opportunities are provided for all students to achieve all learning outcomes. Students must have successfully completed a Visual Art/2-D, grade 11 or Art 11 course prior to enrolling in a Visual Art/2-D, grade 12 course.

Visual Art/3-D, Grades 9/10 and 11

Courses within this option should be designed for students wishing to focus their studies on either one, or a combination of, ceramics, textiles, or sculpture. Where necessary, Art Foundations should be incorporated. It is recommended that students take an Art 8, 9, or 10 course prior to, or concurrent with, courses in this area. Teachers should select appropriate content to ensure that opportunities are provided for all students to achieve all learning outcomes.

Visual Art/3-D, Grade 12

A Visual Art/3-D, grade 12 course should be designed solely to meet the needs of students wishing to continue their education in art through experiences in ceramics, sculpture, and textiles. Teachers should select appropriate content to ensure that opportunities are provided for all students to achieve all learning outcomes. Students must have successfully completed a Visual Art/3-D, grade 11 or Art 11 course prior to enrolling in a Visual Art/3-D, grade 12 course.

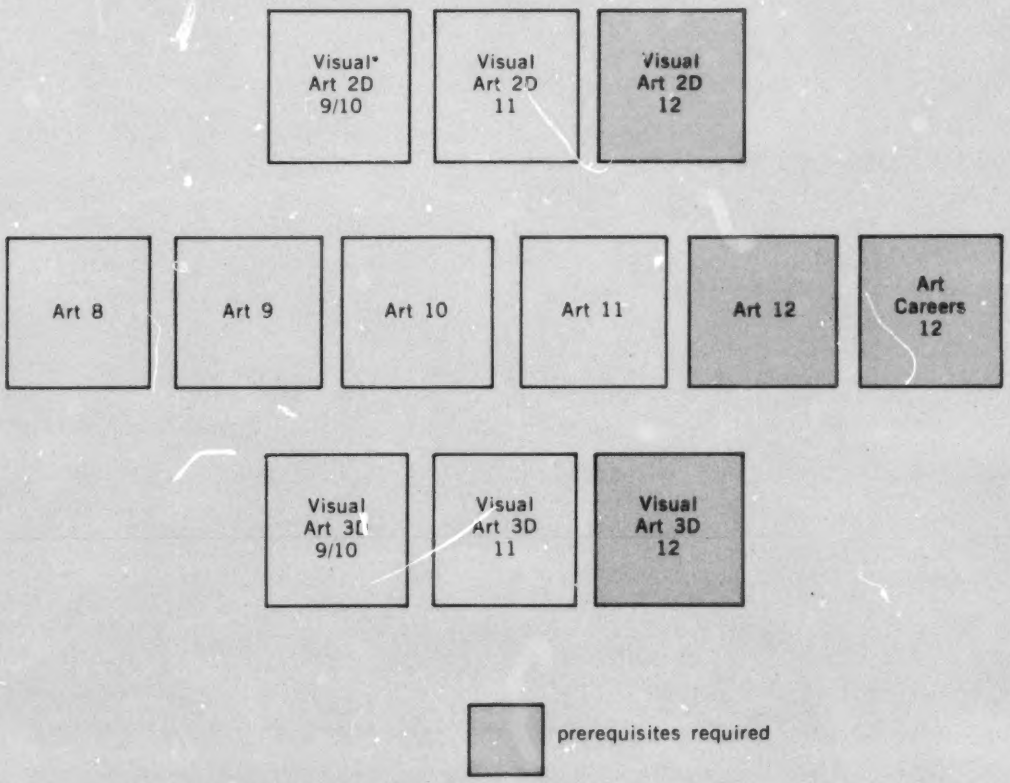
Art Careers 12

An Art Careers 12 course should be designed to meet the needs of students who have completed the advanced level in at least two visual expression areas or who have reached the advanced level in two and are/or completing those levels concurrently with Art Careers 12. This course should provide experienced art students with the opportunity to study further, to prepare portfolios for post-secondary institutions or employment, to plan and conduct showings of work, and to participate in work experience programs. Art Careers, because of its special nature, may draw content from any number of visual expression areas and may be individualized to focus on any of the learning outcomes.

Locally Developed Courses

Where a school finds it necessary to offer students the opportunity to take more than one course in a particular course area in any one grade, the locally developed course option is recommended. This guide allows for the teaching of units within each visual expression area. For example, jewellery can be taught as a part of a Visual Art/3-D course; similarly so could stitchery. Also, film-making could be taught as a part of Visual Art/2-D. In schools where it is desirable to expand such units (e.g., jewellery, stitchery, film-making) into full year or semester courses, the locally developed course option should be used.

Course Organization Chart



Evaluation

In general, evaluation in education is the systematic examination of what is being learned or taught. Evaluation requires informed judgments about performance as indicated by changes in behavior, attitude, and knowledge. Evaluation should be an on-going process, taking place frequently on several levels of interaction and involving a variety of ways of gathering appropriate information. Criteria for evaluation of student learning, program design, and teaching effectiveness should be closely related to curriculum goals and learning outcomes, course and program requirements, and objectives for individual units of study. Whatever the subject, the use of clearly stated instructional objectives greatly assists in linking evaluation of classroom activities with the purposes of various levels of instructional programs.

This continuum of purpose and evaluation can be applied to art instruction. Within this guide provincial aims, goals, learning outcomes, and activity suggestions have been developed with such a progression in mind. The activity statements contained in this guide, and the summary statements contained on the scope and sequence chart which accompanies it, can be translated into instructional objectives by specifying the content involved, the kinds of actions the student will perform when involved in the activity, and the criteria to be used as evidence that the student has achieved competence. Hence, teachers gain evaluative information regarding the effectiveness of program design, classroom practices, and student learning. For example, evaluation of tasks, such as the student's proper and safe use of a tool or the preparation of a material, is easily carried out through such a translation into instructional objectives.

It is important to note that, while instructional objectives may have been made clear to students, many student learnings in art may not parallel instructional objectives. This is largely due to the expressive nature of art. Such divergent learnings are often of great value and deserve special consideration. Objectives concerning intuition, feeling, emotion, appreciation, commitment, and a sense of design are highly valued aspects of learning in art. It is essential to include them in instructional design, in planning and teaching and, most difficult of all, in evaluation.

Because many of the effects of instruction in art become evident only over a long period, and because art by its very nature involves divergent thinking and manifestations, a variety of methods for gathering information is necessary. It is expected that systems will be developed to gather and store information so that long-range growth can be seen. Sketchbooks, folios, charts, graphs, discussions, and written anecdotes are some of the practical aids that can assist in this process.

In this guide one learning outcome — that a student should demonstrate knowledge of, ability to apply, and consideration for reasoned criticism — contains a variety of practical suggestions through which students might develop personal evaluative skills. Throughout the guide, activities have been posed to encourage critical observation, discussion, comparison, and selection.

Some level of evaluation must take place in order that these goals be accomplished. It is intended that a climate of continual evaluation be established in day-to-day proceedings. In this way student growth is continually assessed, teaching effectiveness is continually analysed, and program design is continually reviewed. Thus, growth can be viewed, and changes made, in light of the learning outcomes stated in the guide.

The following three documents may be of some assistance: *Contribution and Use of Classroom Tests, Grading Practices: Issues and Alternatives, and Selection and Use of Standardized Test.* They have been developed by the Learning Assessment Branch of the Ministry of Education and are available from Publication Services Branch, 878 Viewfield Road, Victoria, B.C. V9A 4V1.

CONTENT RESOURCES

Using This Resource Guide

A curriculum is intended to guide and support teachers in designing programs that will meet the needs of students, the school, and the community. It does so by offering a structure of rationale, goals, learning outcomes, and course nomenclature within which school districts and/or teachers are free to develop courses and select content.

This resource guide offers teachers a structure that will enable them to develop courses that achieve the curriculum goals of the secondary art program. It has been designed and written to encourage teachers to take a highly flexible approach in their teaching, an approach which capitalizes maximally upon their own resources and those of their school and community.

Recognizing that all students have some background in art, the secondary art curriculum encourages teachers and administrators to allow students to enter art courses regardless of the courses they have taken. Students at the beginning of their formal studies in art require some exposure to all the visual expression areas: ceramics, drawing and painting, graphics, sculpture, and textiles. This guide offers suggestions on approaches and content that cover all points of development, beginning with the Art Foundations level for students commencing their study of art, and proceeding through basic and advanced levels of expertise.

What makes possible this flexibility in approach is the structure upon which the suggestions offered in the Content and Theme Resources section of this guide are based. All the approaches suggested here, whether for the Art Foundations, basic, or advanced level, are organized around the six learning outcomes for secondary art programs identified in the Curriculum section of this guide. These learning outcomes are identified in display type in the top right-hand corner of the page and always occur in the same order of presentation:

- **imagery**,
- the elements and principles of **design**,
- historical and contemporary **developments**,
- reasoned **criticism**,
- the **applications** of materials, tools and equipment, and processes of art, and
- **vocabulary**.

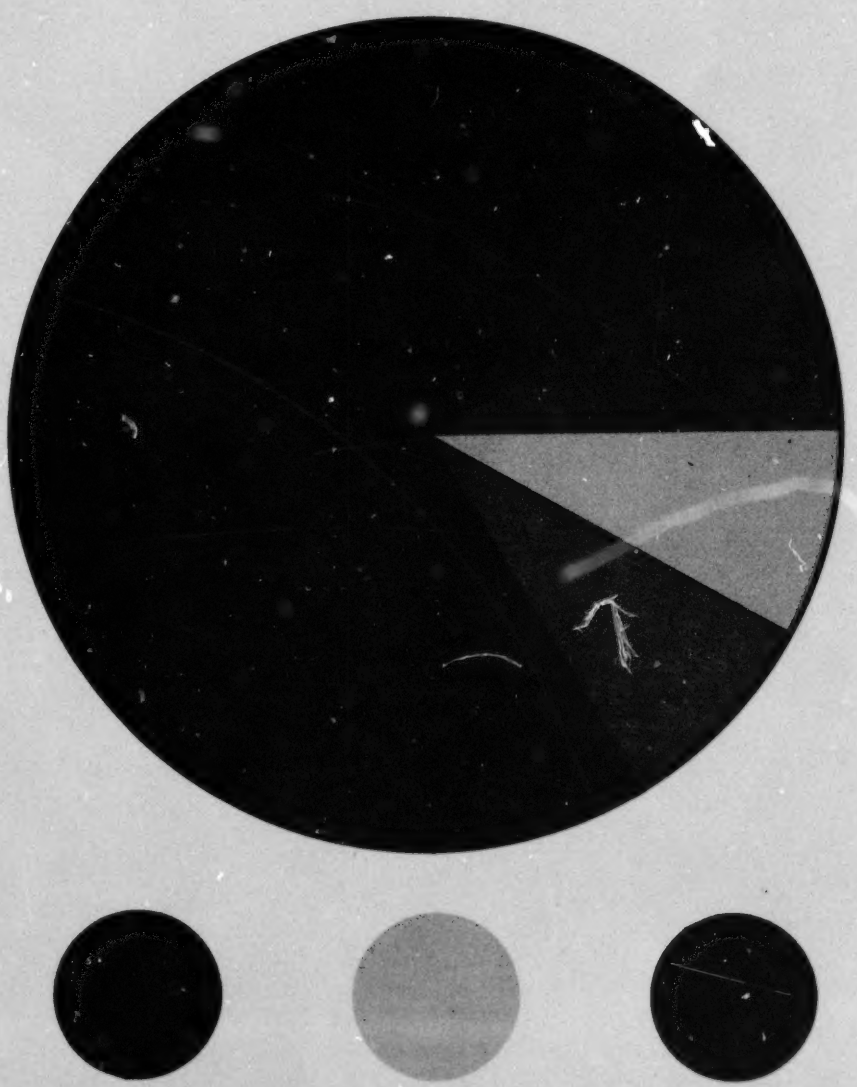
It is the responsibility of teachers to ensure that their students, regardless of their level, achieve these learning outcomes, and thus the program goals, and there are countless ways of doing so. This guide offers a great many resources, suggestions, activities, and approaches towards achieving these learning outcomes at all levels of development and in all areas of visual expression, but the suggestions given here are by no means exhaustive. For this reason, fully one-third of this guide is given over to a column for teachers' notes. In the Art Foundations chapter several resources, references, and annotations have been added to this "Notes" column. In other chapters this column is left open for similar notations and for other

activities that individual teachers have developed in order to accomplish the learning outcomes. It is hoped that these "Notes" columns will eventually become filled with a teacher's own approaches, resources, and activities, for this guide represents a foundation upon which teachers can construct individually tailored programs that bring in their own special understanding and skills.

As such, this resource guide is meant to be a document that continues to grow with its use. The suggestions in both the Content Resources section of Volume I and the Theme Resources section of Volume II have been organized and designed to allow quick and easy access to any place in the guide. This design allows teachers to combine material from any theme with any level in the content areas, and also to refer easily to suggestions given in parallel visual expression areas, levels of advancement, or themes. This will enable them to "adapt" the printed suggestions, along with their own ideas and suggestions written in the "Notes" column, to their own uses. When used in this way, this guide can be a highly specialized, yet highly personalized, creative tool. Furthermore, the presentation of material in this form will, it is hoped, dissuade teachers from regarding this guide as a book written along linear lines that post a clear beginning, middle, and end. Rather, the guide should remain an open-ended document, one that teachers may rearrange easily to suit their own special strengths and the particular needs of their students.

For this reason, this guide has been set with margins that are made as wide as possible. Teachers who wish to do so may cut away the binding of the books, punch the pages, and put them in three-hole binders. This will allow teachers who find the "Notes" columns insufficient a means by which they can add more fully to the resources offered in this guide.

Above all, the secondary art resource guide is a compendium of resources, a tool designed to encourage flexibility and creativity in the teaching of secondary art programs. None of the suggestions given in the resource guide should be regarded as being the only way, the preferred way, or the best way of achieving a given learning outcome in a particular area. Better ways of responding to the needs of individual learners or groups of learners, and of adapting to personal, community, and school resources can always be found, and consequently all of the suggestions given here should be regarded as being no more than possibilities. It is up to the teachers who use this guide to select from the many possibilities given in a particular area of learning, to compare and combine these possibilities with those found in other sections, and to add their own approaches, suggestions, activities, and resources to the network of possible approaches that comprise this art guide.



The Foundations Level in the Secondary Art Program

The foundations level of art has a special significance since its mastery is required of all students entering a secondary school art program for the first time and since it is a prerequisite for further study in art. Art Foundations should lead the student into the discipline and excitement of art for its own sake. Because of the varying art backgrounds of students at this level, it is necessary to engage individual students in a structured course that focusses on self-expression. The proper use of tools, materials, and equipment should be taught at this level, and basic skills of both a physical and mental nature should be developed, making students aware of art as a vital and challenging medium of communication.

IMAGERY

Implementing Learning Outcomes in Art Foundations

A student should demonstrate knowledge of, and the ability to use **imagery**. Here are some possibilities.

Numbers found in brackets after an artist's name refer to the Shorewood Fine Arts Reproductions catalogue and indicate that print reproductions of specific works are available from this company (see Appendix).

Develop images through the use of specific strategies such as **simplification**.

- Discuss the concepts "simplification" and "abstraction."
- Working from one source, create a series of sketches gradually omitting detail.
- Draw from a complex object, omitting some line to create implied line and/or lost and found edges.
- Stylize or simplify shapes derived from the human figure.
- Examine objects for their underlying geometric structure or shape.

- cross-section of fruits, vegetables, facades of buildings
- shoe, tree, paper bag
- design for logos or crests
- Ernst Trova
- Piet Mondrian, *Composition with Colour Areas* (595), *Composition No. 2*, 1921 (596)

Develop images through specific strategies such as **juxtaposition**.

- Discuss the concept "juxtaposition."
- Group unlikely images to create a feeling of humor or surprise.
- Split and rearrange photographic images.
- Combine found and drawn images.
- Photograph buildings or monuments that are in unusual juxtaposition in a built environment.

- Claes Oldenburg, monuments
- Rene Magritte
- Robert Rauschenberg
- "Pseudo Tudor," Colonial, Mission — Spanish

Develop images through specific strategies such as **elaboration**.

- Discuss the concept "elaboration."
- Draw to extend selected found imagery.
- Supply additional details through pattern and texture.
- Create a series of sketches based on an existing image, gradually adding detail.
- Collect photographs of buildings with elaborate decoration.

- Baroque paintings — Peter Paul Rubens
- Baroque sculptures — Gianlorenzo Bernini
- sections of photographs, doodles, rubbings
- Islamic architecture and mosaics

Develop images through specific strategies such as **selection**.

- Discuss the concept "selection."
- Use a view finder to focus on selected areas.
- Select and record imagery using a camera, binoculars, or microscope.
- Select one part of a composition and emphasize it using detail, color, line weight, tone.

- according to theme, viewpoint, and materials
- still life, bicycle, photograph, landscape
- Alex Colville, *To Prince Edward Island*

IMAGERY

Develop images through specific strategies such as **distortion**.

- Discuss the concept "distortion."
- Observe and record images seen in reflective surfaces.

- teaspoons, kettles, bumpers, doorknobs, mirrors, mylar, mirrored glass in architecture

- Observe and exaggerate selected features of an object through shape, detail, color, texture.
- Change the scale of an object.
- Create distortion by drawing with the eyes closed or with the hand hidden from view.
- Use distortion to communicate a special kind of information.
- Draw an object from many points of view using tracing paper. Place each consecutive drawing upon the previous one.

- Pablo Picasso, *Guernica* (1925)
- Primitive Art

- Salvador Dali (300, 309)

Develop images through specific strategies such as **viewpoint**.

- Discuss the concept "viewpoint."
- Use a "bird's eye view."
- Use a "worm's eye view."
- Create an "upside-down" drawing.
- Use aerial photographs as sources of imagery.

- M.C. Escher
- Edward Hopper, *Night Shadows*
- Giovanni Piranesi, *Imaginary Prisons Series*

- town plans, traffic systems, satellite photos

Develop images through specific strategies such as **animation**.

- Discuss the term "animation."
- Develop a metamorphosis series.
- Create a series of drawings to tell a story.
- Illustrate step-by-step instructions.
- Produce a flip book.
- Make and use a phenakistoscope.
- Make a series of images for use with a zoetrope.

- Michael Snow, *Walking Woman Series*
- René Magritte, *The Collective Invention*
- William Hogarth, *The Rake's Progress*
- Marcel Duchamp, *Nude Descending a Staircase*

- film animators — Ryan Larkin, Norman McLaren, Michael Mills

Develop images through specific strategies such as **magnification**.

- Discuss the concept "magnification."
- Use images seen through a microscope or magnifying glass as sources of design for silkscreen, stitchery, weaving.
- Enlarge an image using the grid technique.

- Pantograph, opaque projector, camera lucida, camera obscura
- crystallography
- electron microscope
- squaring (graticulation)
- Albrecht Dürer

Work from a variety of sources through the use of specific approaches such as **observation**.

IMAGERY

- Discuss the concept "observation" as expressed in a variety of art movements.

- Record the outline of a variety of objects alone and in combination.
- Examine and imitate in a sample study the work of masters to observe techniques and styles.
- Note tone to show mass in single objects and in combinations of objects.
- Supply details to entire images or portions of images through close and careful observation.
- Study and record contour lines and cross-contour lines.
- Examine and record surface interruptions.

Work from a variety of sources through the use of specific approaches such as **memory**.

- Discuss the concept "memory" as expressed in a variety of art movements.
- Become aware that the memory is a repository of innumerable visual experiences and images.
- Employ memory to evoke associations to develop into symbolic images.
- Use memory as a source of invention and improvisation.
- Employ selective recall through recent or distant memory.

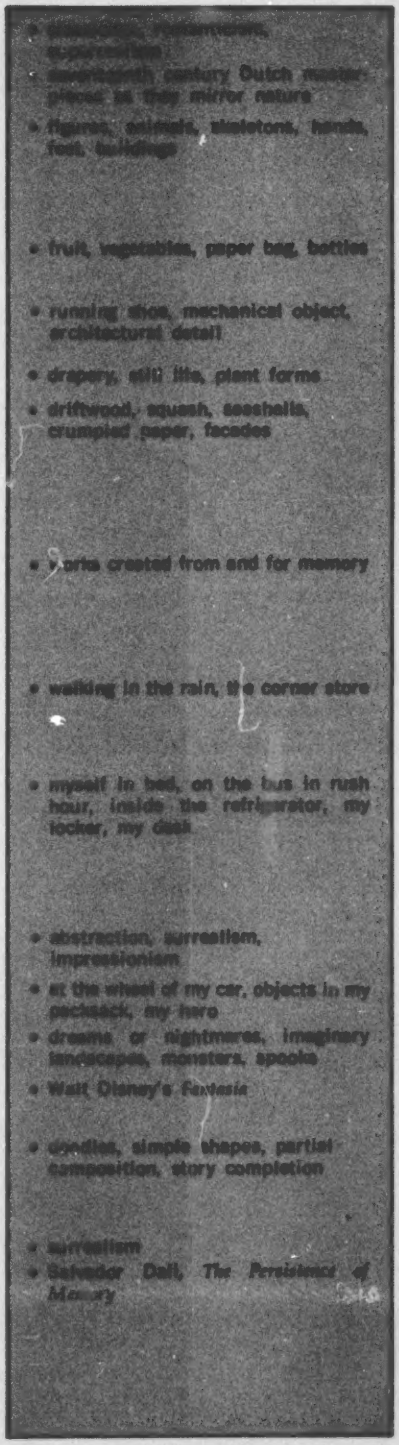
Work from a variety of sources through the use of specific approaches such as **imagination** and **visualization**.

- Discuss the concepts "imagination" and "visualization."

- Invent images using inner thoughts and feelings. Fantasize and exaggerate.

- Employ non-visual sources of inspiration such as listening to music and reading.
- Add to and extend a given image such as a photograph or rubbing.

- Imagine and record dream landscapes, future architecture, interiors.


• fruit, vegetables, paper bag, bottles
• drapery, still life, plant forms
• driftwood, squash, seashells, crumpled paper, facades
• walking in the rain, the corner store
• myself in bed, on the bus in rush hour, inside the refrigerator, my locker, my desk
• abstraction, surrealism, impressionism
• at the wheel of my car, objects in my packsack, my hero
• dreams or nightmares, imaginary landscapes, monsters, spooks
• Walt Disney's Fantasia
• doodles, simple shapes, partial composition, story completion
• surrealism
• Salvador Dali, The Persistence of Memory

IMAGERY

Develop images appropriate for specific purposes such as **communication**.

- Discuss the concept "communication." Note consumer influences and commercial intents.

- non-verbal messages, symbols, body language
- through pictures, letters, numbers
- Henri de Toulouse-Lautrec (1032, 1068, 1237, 1238, 1251)
- arrows, symbols, colors, typeface

- Advertise a particular function or event.
- Give directions for finding a place or constructing an object.
- Influence opinion through a visual essay.
- Illustrate a story, piece of music, or poem.

Develop images appropriate for specific purposes such as **self-expression**.

- Discuss the concept "self-expression."
- Make a personal statement about a particular issue or happening.
- Communicate a feeling through specifically selected elements and principles of design.

- Pablo Picasso, *Guernica* (1925)

Develop images appropriate for specific purposes such as **decoration.**

- Discuss the concept "decoration." Note consumer influences and commercial intents.
- Embellish an image through additive and subtractive procedures.
- Decorate an object or a space according to stated aesthetic criteria.

- illuminated manuscripts
- carving, scraffito, incising, glazing

DESIGN

Implementing Learning Outcomes in Art Foundations

A student should demonstrate knowledge of, and the ability to use, the **elements and principles of design**. Here are some possibilities.

Emphasize elements of design such as **point** and **line**.

- Discuss the terms "point" and "line."
- Consider two-dimensional and three-dimensional line: change direction; advance; recede.
- Compile visual and/or verbal lists referring to point and line.
- Examine the use of line and point in the work of artists.
  - Alexander Calder
  - Ben Shahn, *Still Music* (835)
  - Jack Stadbolt
  - B.C. Binning
  - Paul Klee, *In Copula* (1353)
  - Alberto Giacometti, *Annette in the Studio* (130)
  - Georges Seurat, *LaGrande Jatte* (1135), *Seine at the Grande-Jatte* (1240)
- Empty a pointillist style in a drawing.
- Consider the emotional aspects of various lines such as a horizontal line conveying peace and tranquility, a vertical line conveying stability and security, a diagonal line conveying dynamic action, a curved line conveying movement, grace, and beauty, a continuous line, a converging line, a calligraphic line, a gestural line, an angular line, and a modulated line.
  - Hokusai
  - J.A.D. Ingres
- Study the emotional impact of various lines in abstract compositions.
  - Franz Kline, *Composition* (1401)
  - Jackson Pollock, *Composition* (840)
- Recognize and record line in the man-made environment.
  - telephone wires, street systems, bridges, traffic patterns, Victorian "ginger-bread" houses, barns, churches, ethnic buildings
- Recognize and record line in the natural environment.
  - spider web, roots, trees
- Observe the use of line in advertising.
  - logos, aircrafts, posters, packaging (C.N., Coca Cola)
- Select and organize materials to create lines in a photogram.
- Use conventional line as in drafting and mapping.
- Compare kinds of drawn, painted, incised, and stitched lines.

Emphasize elements of design such as **shape** and **form**.

- Discuss the terms "shape" and "form."
- Compile visual and/or verbal lists referring to shape and form.
  - Joan Miro *People and Dog in Sun*
  - Franz Marc, *Two Cats* (584)
  - Henry Moore, Barbara Hepworth
  - Jean Arp, *Configuration* (1359)
  - Hans Hofmann, *Song of the Nightingale* (1404)
  - Rene' Magritte, *The Surprise Answer* (1373)
- Discuss "figure-ground" relationships.

DESIGN

- Be aware of the relationship between size and shape.
- Learn to represent objects by recognition of essential forms.
- Construct sculptural or architectural forms from dowels, posts, boxes.
- Recognize closed and open forms.
- Differentiate between positive and negative shapes.
- Identify and contrast man-made and natural forms.
- Recognize relationships among shapes.

- Study the emotional impact of a form in a sculpture or a building.
- Discuss the term "positive-negative" shape.
- Identify and record negative shape.
- Use cut paper to simplify positive or negative shapes.
- Use posterization techniques to simplify shapes.

Emphasize elements of design such as **space**.

- Discuss the term "space."
- Differentiate between real space and types of visually simulated space (flat, shallow, deep, extended).
- Imagine you are inside the space created by an artist. Record your impressions of what you see and feel.
- Compile visual and/or verbal lists referring to space.
- Discuss the ways in which different kinds of artists use space. Perhaps examine poster designs, ads, sculpture, religious structures, skyscrapers, or prisons.
- Consider the emotional aspect of space.

- Organize the space in a landscape design to allow for a variety.
- Visit a theatre set to observe use of space (illusion, visual depth, light and shadow).
- Use atmospheric perspective to create the illusion of distance in a drawing, painting or print (foreground, middleground, background).

- Vary relationships of objects to create space by overlapping, juxtaposition, size relationships, and distance.

- abstract expressionism

- families of shapes, shapes and variations, letters to messages, logos to companies
- churches, banks, prisons

- portrait, figure, lettering

- Jan Van Eyck, *Marriage of Jean Arnolfini and His Wife* (1434)

- three-dimensional space: architects, city planners, designers
- two-dimensional space: artists, graphic designers, painters
- Andrew Wyeth, *Christina's World* (869)
- Giorgio de Chirico, *Mystery and Melancholy of a Street*
- Yves Tanguy, *The Rock Palace* (1381)
- diorama, maquette

- J.M.W. Turner, *Landscape* (DR 171)
- Masaccio, *The Ideal City*
- Marc Tobey, *Broadway, 1936* (1405)
- Vincent van Gogh, *Bedroom at Arles* (1130)

- René Magritte, *The Voice of Space* (1372)
- Salvador Dali, *The Crucifixion* (309)

DESIGN

- Define space by drawing or making transparent geometric forms.
- Draw objects in contour.
- Record interior space by drawing in tone.
- Demonstrate the use of one- and two-point perspective.
- Create the illusion of space by the use of overlapping, color, size, orientation, value, foreshortening, detailing.
- Compare various treatments of space drawn, stitched, painted, woven, and sculpted.
- Study traditional uses of space.

Emphasize elements of design such as **value** and **tone**.

- Discuss the terms "value" and "tone."
- Compile visual and/or verbal lists referring to value.
- Complete use of value in the work of artists.
- Consider the emotional aspects of value.

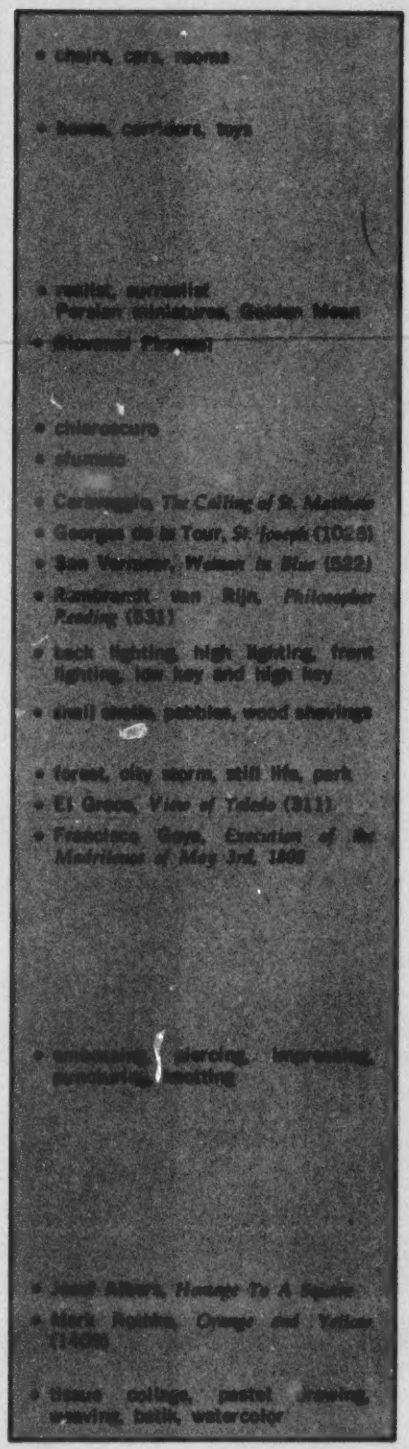
- Observe the tonal variety resulting from a changing light source.
- Use crosshatching to develop tone in the drawing of a simple object.
- Consider the emotional impact of light or dark values in a painting.

- Use chalk and charcoal on grey paper to emphasize the value relationships in a simple still life.
- Compare ranges of values to discover wide ranges and narrow ranges in drawings, paintings, dyeings, prints, etchings, and photographs.
- Study tone seen in shadows.
- Create value by developing texture on one surface.

Emphasize elements of design such as **color**.

- Discuss the terms "color" "hue," "intensity," and "chroma."
- Compile visual and/or verbal lists referring to color.
- Construct a simple color wheel.
- Observe, compare, and contrast ways in which artists have used colors.

- Use warm or cool colors in compositions.



DESIGN

- Find examples of color harmonies in the natural and man-made environment.
- Work with a limited palette.
- Use a "dabbed" or pointillist style to achieve color mixing in a painting.
- Observe and discuss colors selected to create a mood in a costume design.
- Observe and discuss color in natural and man-made materials.
- Understand the impact of color appropriate to the message.

- monochrome, analogous, complementary
- Pablo Picasso, *Guernica* (1296)
- Georges Seurat, *Circus* (1155)
- landscape, seascape, still life
- *Macbeth* witches, angels, royalty, heroes, villains

- Study the influence of limited color ranges in interior design.
- Discuss cultural implications of the use of color.
- Consider the emotional impact of color.

- Henri de Toulouse-Lautrec *Poster: Moulin Rouge* (1238)
- poster design, logo, package design, advertising record covers
- restaurant chains, hotel lobbies
- mourning, luck, festivals, royalty, sports
- Paul Gauguin *When do you Marry?* (1079)

Emphasize elements of design such as **texture**.

- Discuss the term "texture."
- Compile visual and/or verbal lists referring to texture.
- Experience texture through the sense of touch and by combining observation and touch.
- Define kinds of texture.
- Examine the use of texture in the work of various artists.
- Consider the emotional impact of texture.
- Simulate a texture in clay, drawing, or stitchery.
- Compare and contrast found texture by making a textural collage of actual objects or rubbings.
- Use textural techniques in painting.
- Observe and discuss the various textures photographed, drawn, or collected.
- Select samples of rough and smooth textures for an interior design.
- Imprint textures in plastic materials.
- Record texture in the environment through photography, rubbings, or drawings.
- Consider the emotional impact of textures.
- Develop texture in relief by embossing, collography, or paper making.

- rocks, driftwood, eggs, hair
- gesso, impasto, stipple
- carpet, wall coverings, glass, wood, tile, plastics, stucco
- clay, wax, dough, plaster, Styrofoam, polystyrene

Emphasize principles of design such as **balance** and **proportion**.

- Discuss the terms "balance" and "proportion."
- Compile visual and/or verbal lists referring to balance.

DESIGN

- Identify and differentiate among the different types of balance.
- Observe the influence of viewpoint on balance.
- Observe, compare, and contrast how artists have employed types of balance.

- Observe and record through drawing, rubbings, or photography the kinds of balance observed in a collection of natural objects.

- Observe the built environment and record examples of balance.
- Observe and record through drawing, rubbing, or photography the kinds of balance in a collection of tools, machines, and kitchen gadgets.
- Use a viewfinder to select and define compositions that could be symmetrical or asymmetrical.
- Consider the human figure or face as an example of symmetry and proportion.
- Look at body adornment for examples of types of balance.
- Consider the emotional aspects of balance.

Emphasize principles of design such as **unity**.

- Discuss the terms "unity" and "disunity" and their implications.
- Compile visual and/or verbal lists referring to unity.

- Identify and discuss ways in which unity may be achieved.
- Observe, compare, and contrast examples of ways in which artists, architects, and designers have achieved unity.

- Consider the emotional impact of unity and disunity.

- Consider the role of unity in fashion.
- Manipulate figure/ground relationships within a format to establish unity.
- Record or establish underlying structure to establish unity.
- Use limited colors, textures, and/or patterns to establish unity.

Emphasize principles of design such as **contrast**.

- Discuss the term "contrast" and its implications.
- Compile visual and/or verbal lists referring to contrast.

- [illegible], radial, symmetrical, asymmetrical, formal, informal
- Leonardo da Vinci
- Jean Arp
- Alexander Calder
- Masaccio
- Coast Indian totem poles, mandalas, kaleidoscopes
- sea shells, leaves, flowers, vegetables
- facades, gardens, town plans
- jewellery, costume, masks, head dresses, tattoos
- ritual, religious symbols, formality, classical or romantic compositions
- unity
- dominance, repetition of visual units, subordination, use of color, surface quality, style, harmony
- public art forms, the built environment
- Ad Reinhardt
- Josef Albers
- cut and torn papers, paint, fabrics
- drawing, painting, sculpture
- weaving, printing, painting, dyeing

DESIGN

- Identify and discuss ways in which contrast may be achieved.
- Observe, compare, and contrast examples of ways in which artists, architects, and designers have achieved contrast.
- Note opposites in natural and man-made things.

- Create contrasts of texture on a surface.
- Examine graphic works for value contrasts.
- Consider the emotional impact of contrast.
- Establish maximum contrast within a public art work to gather viewer attention.

Emphasize principles of design such as **pattern**.

- Discuss the term "pattern" and its implications.
- Compile visual and/or verbal lists referring to pattern.
- Identify, compare, and contrast kinds of pattern.
- Observe how pattern is used by artists, architects, and designers.
- Record patterns that are easily observed in the environment.
- Build a model of a building based on a pattern of simple shapes.
- Mount repeats.

- Discuss the relevance of repetititon to visual expression areas.
- Investigate the illusion of movement through a series.
- Use a repeated brush stroke, style, or direction in a painting.
- Create a repeat pattern based on found design.

Emphasize principles of design such as **emphasis**.

- Discuss the term "emphasis" and its implications.
- Compile visual and/or verbal lists referring to emphasis.
- Identify, compare, and contrast ways in which emphasis can be achieved.
- Observe how emphasis is used by artists, architects, and designers.
- Control the use of color, typeface, or image to create emphasis in mass media.
- Use perspective to lead the eye to a focal point.
- Isolate subject matter to create emphasis.

- color, value, line, detail, texture
- light and dark, sunny and dull, big and small, rough and smooth, open and closed
- ceramic, metal, fabric, canvas
- black, white, grays (tonal scale)
- poster, logo, sign, handbill
- architectural, printed, natural, woven
- Victor Vasarely, *Zebegen* (1416)
- triangles, squares, cubes, prisms
- found objects, contact sheets, print series, cutouts
- Andy Warhol, *Marilyn Monroe* (1403)
- printmaking, casting, stitchery, and advertising design
- templates, stencils
- landscape, cityscape, skyscape, seascape
- aerial photos, printed circuits, wiring diagrams
- grouping, number, decoration, placement, isolation, detail, position, tone, color, overlapping
- poster, advertising, package design
- drawing, painting
- drawing, painting, stitchery, photography

DESIGN

- Create a centre of interest through the use of color and detail.

- Investigate the emotional aspects of emphasis.
- Experiment with groupings of stamped repeated motifs.

Emphasize principles of design such as **movement** and **rhythm**.

- Discuss the terms "movement" and "rhythm."
- Compile visual and/or verbal lists referring to movement and rhythm.
- Identify, compare, and contrast kinds of movement.
- Observe how action is implied by artists.

- Draw an actual motion such as weaving, braiding, throwing, batting, kicking, or bouncing.

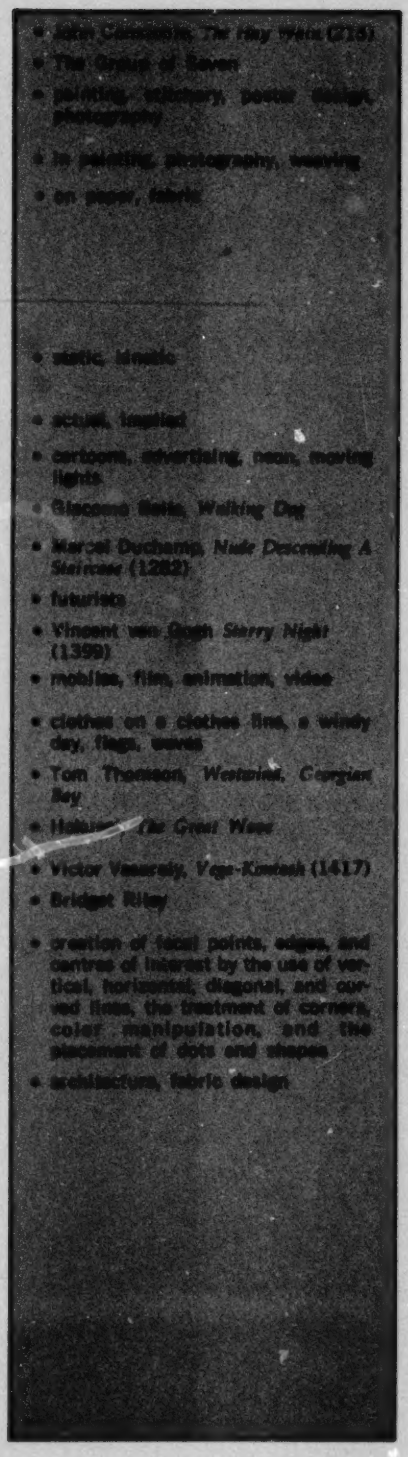
- Observe how action is used by artists, architects, and designers.
- Note irregular rhythms observed in the environment.

- Consider the relationship between movement and pattern through repeated motif.
- Be aware of devices used by artists to control the movement of the viewer's eye across a visual field.

- Observe repeat motifs that create rhythm.
- Investigate the emotional aspects of movement and rhythm.

Combine elements and principles of design.

- Demonstrate an understanding of how artists, architects, and designers combine the elements and principles of design.
- Demonstrate an understanding of how elements and principles interact in projects at hand.
- Make personal judgments concerning the effective use of elements and principles of design in a variety of art works.



Implementing Learning Outcomes in Art Foundations

A student should demonstrate knowledge of, and the ability to use, **historical and contemporary development**. Here are some possiblilities.

Demonstrate an awareness of art as a continuum through history by considering, researching, and discussing images such as the following according to theme:

- animals,
- buildings, places of worship,
- landscape,
- monsters, fantasy,
- mother and child, the family,
- music,
- portraits,
- sports and entertainment,
- transportation,
- trees, gardens, and forests, and
- war and peace.

Demonstrate an awareness of art as a continuum through history by investigating the origins and/or the present use of materials such as

- printing ink,
- egg tempera,
- charcoal,
- oil paint,
- balsa wood,
- textiles,
- dye, and
- clay.

Demonstrate an awareness of art as a continuum through history by investigating the historic and/or contemporary uses of a process such as

- collography,
- etching,
- drypointing,
- silkscreening,
- lithography/offsetting,
- weaving,
- dyeing,

DEVELOPMENTS

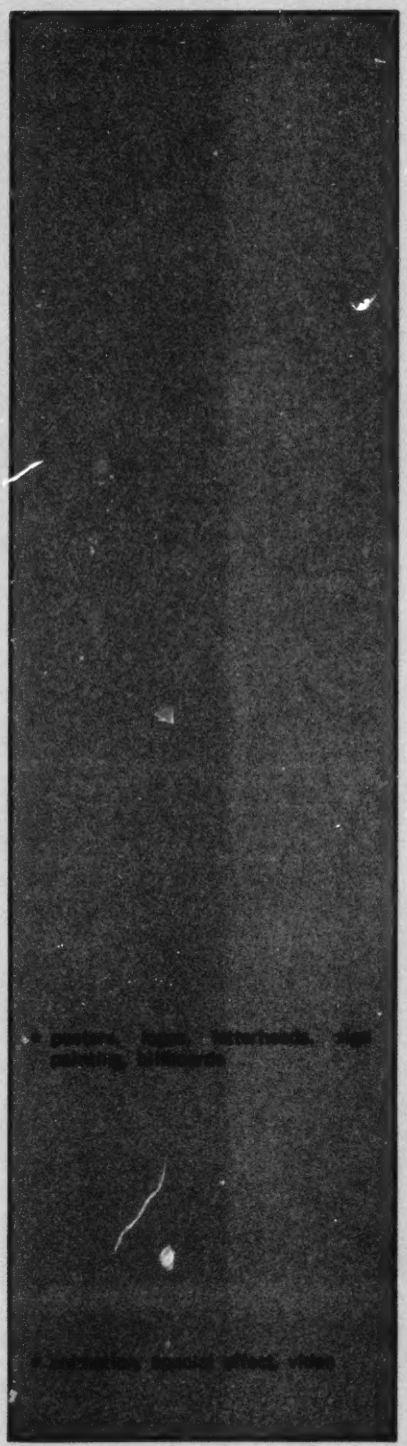
- basketry,
- embroidery,
- ceramic handbuilding,
- glazemaking,
- watercoloring,
- carving, and
- modelling.

Demonstrate an awareness of art as a continuum through history by investigating the historic and contemporary uses of a design element or principle such as

- line,
- shape and form,
- space,
- color,
- texture,
- emphasis,
- balance,
- contrast,
- unity,
- pattern, and
- movement and rhythm.

Demonstrate an awareness of artistic traditions and innovations as they apply to topics such as

- advertising,
- the Canadian landscape,
- chronological periods,
- classicism,
- computer art,
- conceptual art,
- cubism,
- decorative art,
- ecclectic art,
- film making,
- folk art,
- gothic art,
- hard edge,
- high realism,
- human adornment,



DEVELOPMENTS

- instant photography,
- kitsch,
- mass behavior modification, propaganda, subliminal influences,
- murals,
- naive art,
- op art,
- realism,
- romanesque art,
- self-portraiture,
- street murals,
- superrealism,
- surrealism,
- universal themes, and
- Xerox images.

CRITICISM

Implementing Learning Outcomes in Art Foundations

A student should demonstrate knowledge of, the ability to use, and consideration for **reasoned criticism**. Here are some possibilities.

Identify works of art in general.

Identify specific types of art works according to

- media,
- culture,
- genre,
- schools,
- time, and
- locality.

Discuss components and relationships in art such as

- the elements and principles of design,
- subject matter,
- imagery,
- the artist's choice of materials, and
- technical competence.

Speculate upon the purpose or expressed intent of the artist or architect in relation to time, locality, and culture.

Relate a piece of art to its time, locality, and culture.

Arrive at personal conclusions in order to evaluate various stages of personal work, the work of peers, and the work of others taking into account such things as

- first impressions,
- reasoned judgment,
- personal taste,
- fashion and style, and
- the critical commentary of others.

Arrive at aesthetic conclusions through group activities such as

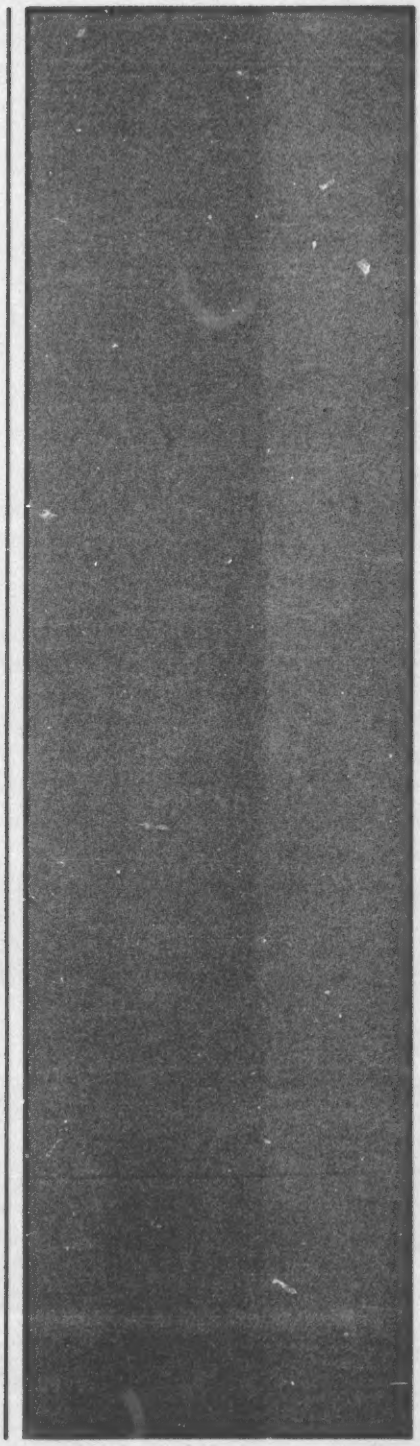
- discussion,
- debate,
- game strategies, and
- the advocate — adversary approach.

Critical appraisal involves not only selecting and recording information but also reflecting upon it, making judgments about it, and offering explanation for those judgments. Criticism does not imply finding fault but is more concerned with judging the worth or merit of art work. Criticism involves description, evaluation, judgment, and explanation. It is necessary to be able to describe the particular thing being studied, to compare it with other things, to consider alternative solutions, to determine its worth, to form an opinion about it, and finally to offer an explanation or justification for one's judgments.

CRITICISM

Record opinions through the use of

- charts,
- graphs,
- recordings,
- anecdotal records, and
- interviews.



APPLICATIONS

Implementing Learning Outcomes in Art Foundations

A student should demonstrate knowledge of and the ability to use, the **applications of materials, tools and equipment, and processes** of art. Here are some possibilities.

The Use of Materials

Discover and maximize inherent [illegible]tics in a variety of art media such as

- graphite pencils,
- crayons,
- inks,
- papers,
- card,
- pens,
- paints,
- adhesives,
- resists,
- solvents,
- brushes,
- construction materials,
- printing plate and block materials,
- fixatives,
- bleaches,
- film,
- glazes,
- clay,
- fabrics,
- fibres, and
- dyes

Make and discover the properties of art media such as

- charcoal,
- paper,

- full range, hard to soft
- wax, Conté, pastels, chalk, color sticks
- india, drawing, colored, printers', fabric, food coloring
- cartridge, manila, tissue, newsprint, construction, cellophane, cardboard, rice paper, light sensitive paper
- posterboard, railroad board, pulpboard, corrugated card, tag, Bristol board, matting board
- ballpoint, felt, straight, technical, bamboo, quill, lettering, hand made
- food coloring, tempera, dyes, gouache
- rubber cement, wallpaper paste, white resin glue, Rhoplex, masking tape, cellulose tape, contact cement, epoxy
- wax, rubber cement, tempera
- varsol, paint thinner
- watercolor, bristle, rags, twigs, sponges, rollers
- balsa, Styrofoam
- linoleum, Styrofoam, metal, wood, acetate, vegetable
- slip, grog, flux
- burnt twigs
- plant materials, fabric, paper pulp

APPLICATIONS

- dye, and
- pigment.

Select art media appropriate to chosen imagery and approach.

- Use charcoal for a tonal drawing.
- Use a decisive pencil line for a continuous line drawing.
- Use wax resist and food coloring in a painting.
- Use balsa wood for an architectural model.

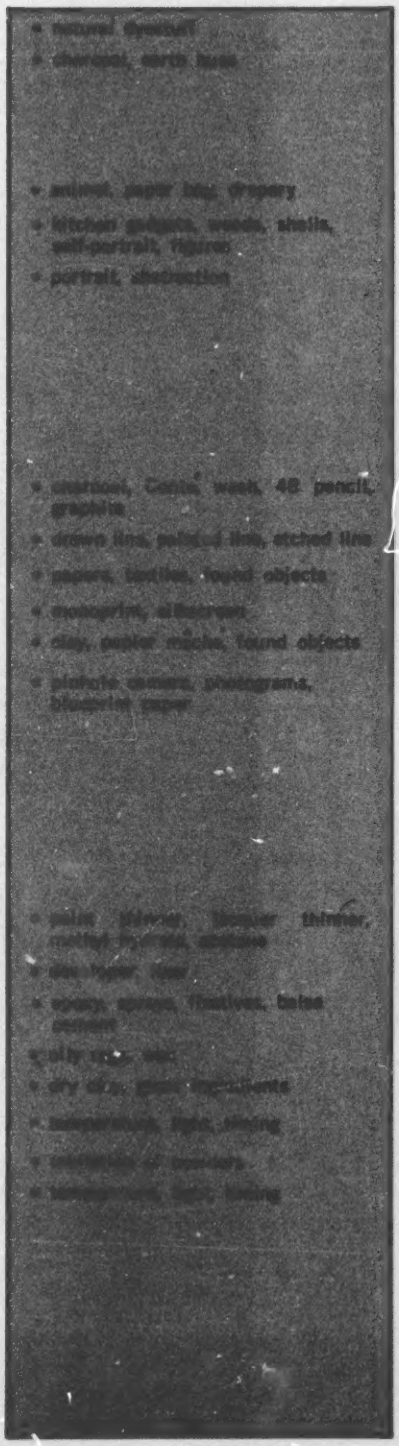
Compare and contrast the influence on a single image of selected media such as

- tonal media,
- wet and dry,
- collage media,
- printmaking media,
- sculptural media, and
- photographic media.

Employ art media innovatively through mixed media.

Demonstrate safe and proper use and storage of hazardous materials such as

- solvents,
- photographic chemicals,
- adhesives,
- inflammable materials,
- tools,
- ceramic materials,
- dyes, and
- developers.



APPLICATIONS

The Use of Tools

Demonstrate the proper and skillful use of tools and equipment such as

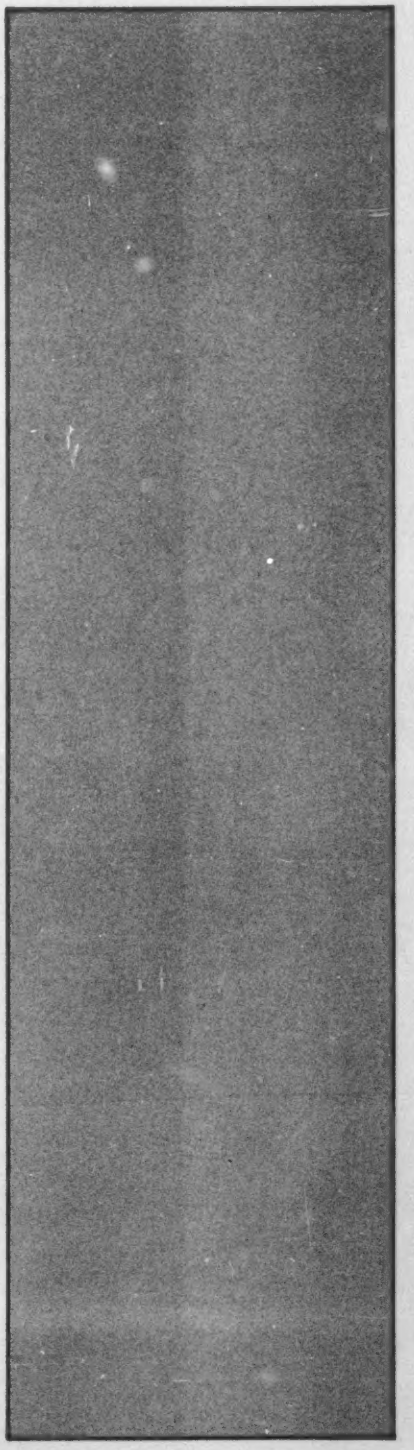
- abrasives,
- brayers,
- brushes,
- cameras,
- carving chisels,
- drawing boards,
- files,
- hammers,
- lino cutting tools,
- paper cutters,
- pencils,
- pens,
- pliers,
- presses,
- rivet punches,
- saws,
- scissors,
- sewing machines,
- silk screens,
- soldering irons,
- squeegees,
- staple guns,
- tile cutters,
- tin shears, and
- X-Acto knives.

Demonstrate the proper disposal of substances such as

- acids,
- plaster, and
- solvents.

Demonstrate the proper construction procedures of tools and equipment such as

- brushes,
- fastening tools,



APPLICATIONS

- looms, and
- pens.

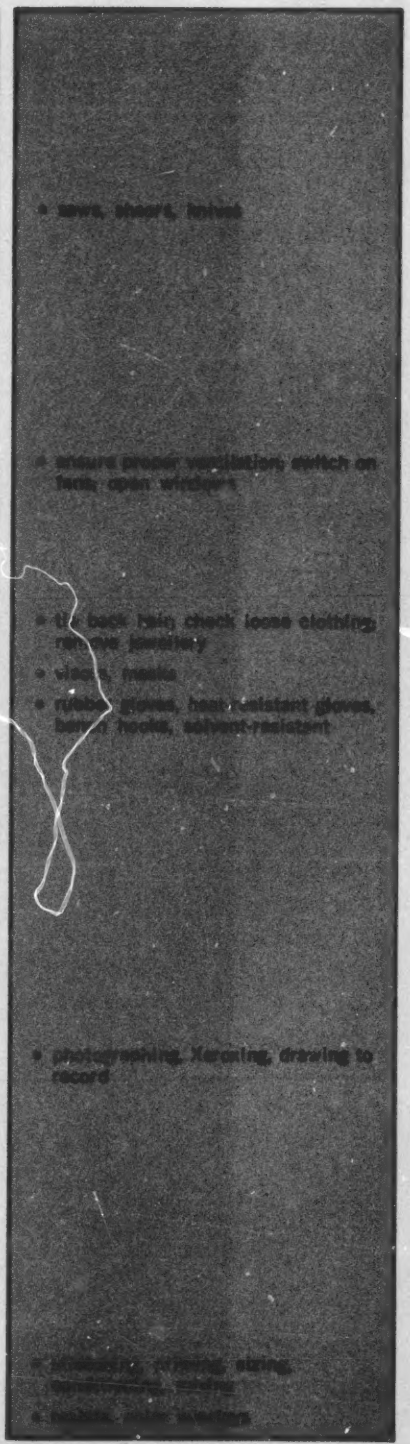
Demonstrate the use of appropriate safety measures for equipment such as

- cutting implements,
- enlargers,
- hot plates,
- kilns,
- looms and spinners,
- presses,
- pug mills, and
- wax heaters.

Demonstrate appropriate safety precautions concerning

- breathing,
- clothing,
- eyes, and
- hands.

Become familiar with emergency procedures.



The Use of Processes

Demonstrate the relation between processes and procedures in **planning**, considering aspects such as

- image search and collection,
- image development,
- image material selection,
- image constraints, problems, fulfilments, strengths,
- intuition, and
- analysis and assessment of problem.

Demonstrate the relation between processes and procedures in **preparation**, considering aspects such as

- setting up the work area,
- organizing personal supplies, and
- preparing materials.

APPLICATIONS

Demonstrate the relation between processes and procedures in **development**, considering aspects such as

- visualization,
- checking plans,
- reference to plans,
- references to problems and instructions,
- reference to research, and
- reassessing.

Demonstrate the relation between processes and procedures in **concluding**, considering aspects such as

- deciding when to stop, and
- underworking/overworking.

Demonstrate the relation between processes and procedures in **clean-up, care,** and **storage**, considering aspects such as

- drying, and
- storing and hanging.

Demonstrate the relation between processes and procedures in **presentation**, considering aspects such as

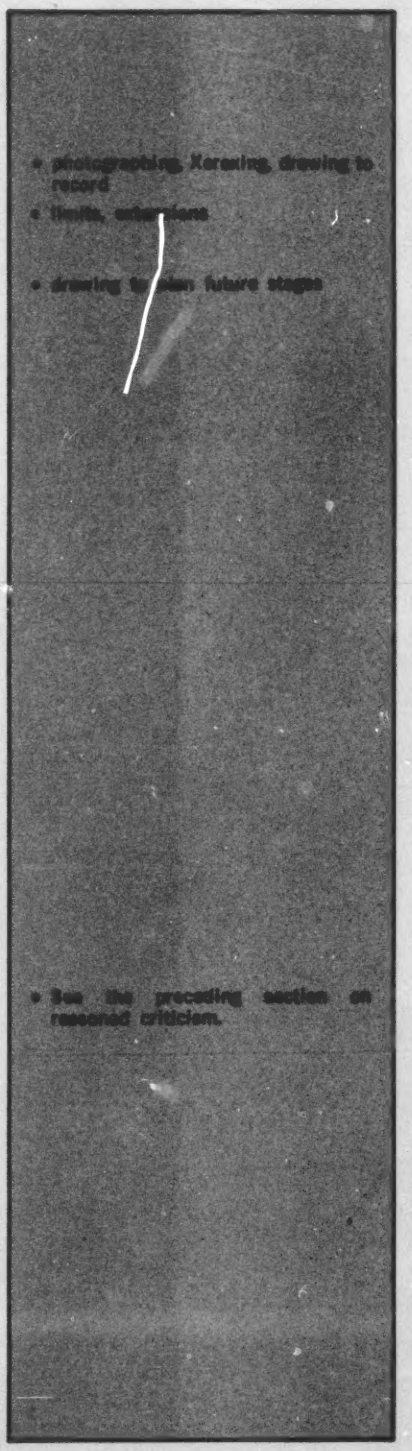
- mounting, stretch matting, framing, labelling, signing, and
- displaying.

Demonstrate the relation between processes and procedures in **evaluation**, considering aspects such as

- relating works to tradition,
- suggesting improvements,
- discussing the relative merit of products and processes,
- talking about one's own work, and
- talking about the work of others.

Demonstrate familiarity with specific processes and procedures as they relate to **drawing**:

- crosshatching,
- contour, cross-contour line,
- continuous line,
- gestural line and tone,
- geometric form,



APPLICATIONS

- weighted line,
- implied line,
- principles of perspective, and
- tone.

- one point, two points

Demonstrate familiarity with specific processes and procedures as they relate to **painting**.

- Establish a palette.
- Mix primary colors to obtain secondary colors.
- Make tertiary colors.
- Add white to produce tints.
- Add black to produce shades.
- Add complementaries to change value.
- Demonstrate the use of a variety of paint densities giving opacity or transparency.
- Underpaint or overpaint.
- Use specific harmonies.
- Use masking.

- limited, full
- wash, stain, glaze
- monochromatic, analagous, split complementary, complementary
- stencils, adhesive tapes, templates, Maskoid, rubber cement

Demonstrate familiarity with specific processes and procedures as they relate to **textiles**.

- Construct fibres.
- Construct fabric.
- Embellish fabric.
- Mount fabric.

- spinning, recycling
- weaving, knotting
- dyeing, stitching, printing

Demonstrate familiarity with specific processes and procedures as they relate to **ceramics**.

- Select and mix clay body.
- Prepare the clay.
- Select a clay body.
- Use forming techniques.
- Use surfacing techniques.
- Fire the clay.

- wedging, cutting, grogging
- pinch, coil, slab, modelling, moulding, slip pouring, throwing, draping
- brushing, glazing, imprinting, incising, texturing, burnishing, smoking

Demonstrate familiarity with specific processes and procedures as they relate to **graphics**:

- layout,

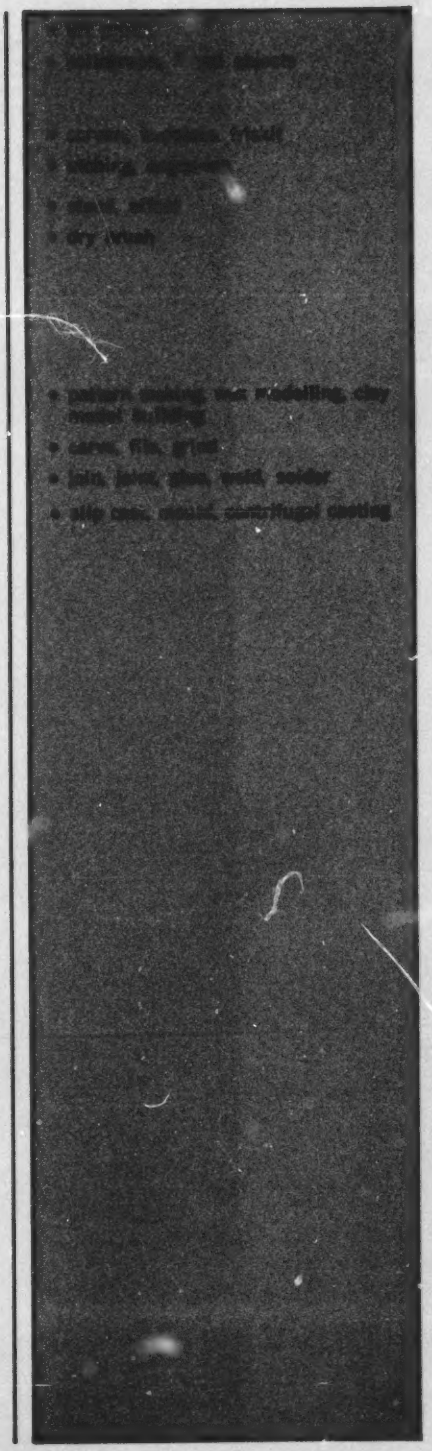
- photomontage, pasteup, transfer lettering

APPLICATIONS

- monoprinting,
- relief printing,
- photography and filmmaking,
- stencil printing,
- intaglio printing,
- lithographic printing, and
- line art.

Demonstrate familiarity with specific processes and procedures as they relate to **sculpture**:

- manipulative processes,
- subtractive processes,
- additive processes, and
- substitution processes.



VOCABULARY

A student should demonstrate knowledge of, and the ability to use **vocabulary**. Here are some possibilities.

- abstraction
- acrylics
- amorphous
- analagous
- anatomy
- angular
- animation
- architecture
- assemblage
- asymmetry

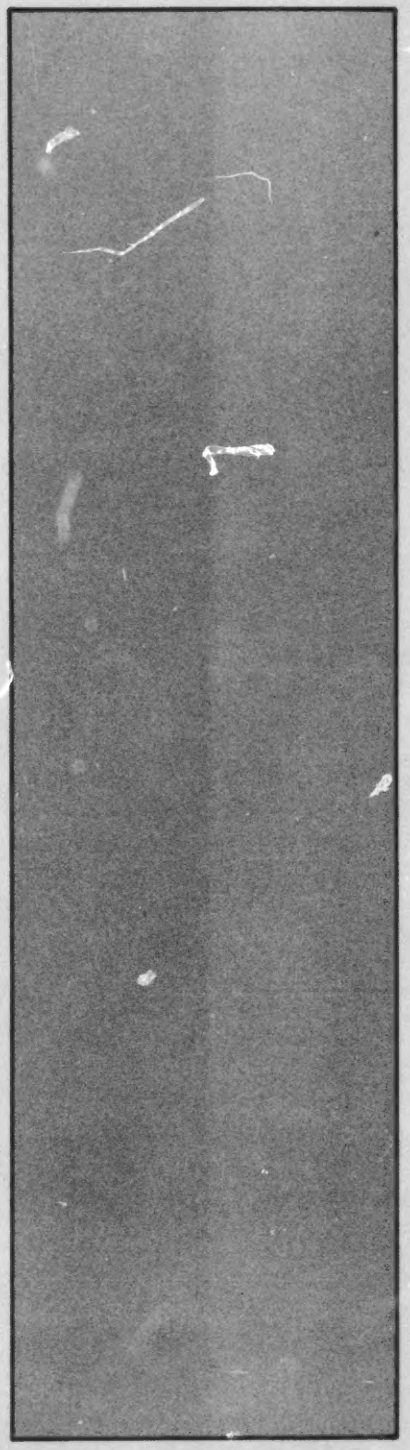
- balance
- bisque
- bleach
- blurred
- brainstorming
- brayer
- built environment

- calligraphy
- calligraphic line
- caricature
- cartoon
- cartridge
- ceramic
- charcoal
- cityscape
- collage
- collograph
- color association
- communication
- complementary
- composition
- continuous line
- contorted
- contour line
- contrast
- cool color
- cross contour
- crosshatching
- decorative
- design
- diagonal
- discords
- distortion
- doodles
- drybrush

- easel
- edge
- egg tempera
- elaboration
- elongated
- ellipse
- embellishment
- emphasis
- encaustic
- environment
- exaggeration
- expression

- fantasy
- figure/ground
- fixative
- focal point, plane
- foreshortening
- form
- fresco

- geometric
- geometry
- gesso
- gesture
- glazing
- gouache



VOCABULARY

- gouges
- graphic
- grid
- grog
- ground

- high key
- highlight
- hologram
- horizontal/horizon
- hue

- illustration
- illusion
- image
- imagery
- imagination
- implied line
- impasto
- incised line
- inspiration
- intaglio
- intensity
- intuition

- jagged
- juxtaposition
- jewellery

- kinetic sculpture
- kiln
- kneading

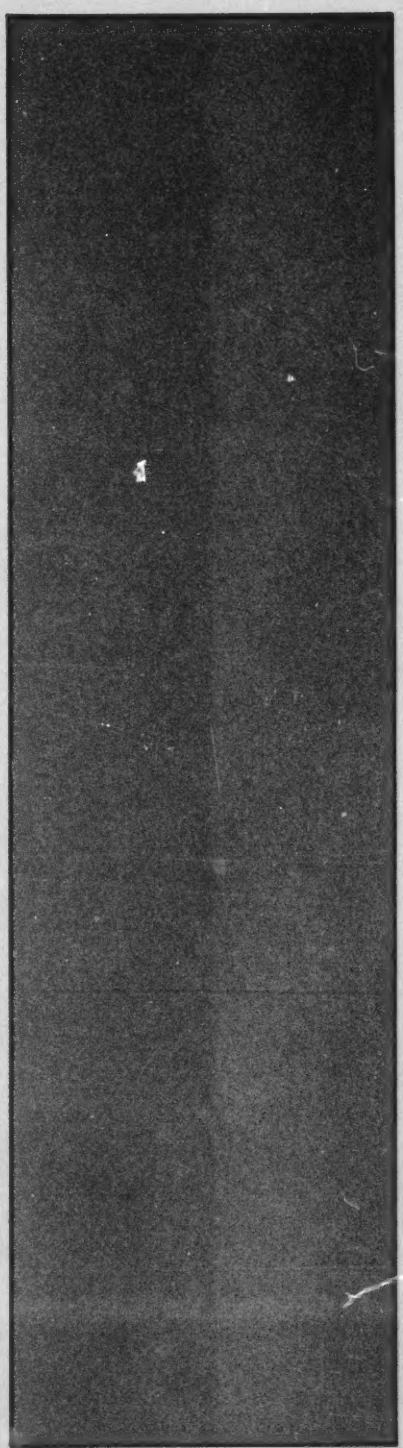
- landscape
- line
- linear
- lino cut
- lithograph

- loom
- lost and found edges
- low key

- magnification
- manipulate
- mass
- media
- medium
- memory
- metamorphosis
- metaphor
- mirror image
- mixed media
- mobile
- modelling
- modular
- modulated line
- moulding
- monochrome
- monoprint
- montage
- mood
- mosaic
- movement
- mural

- nature print
- negative

- observation
- oil painting
- opaque
- op art
- organic
- outline
- overlapping
- overpainting
- overworking



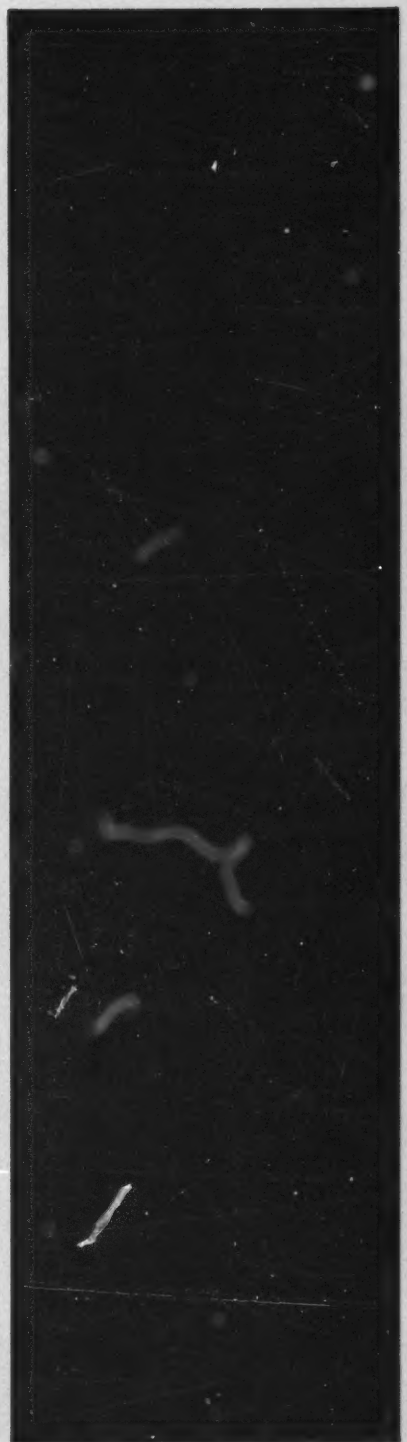
VOCABULARY

- painterly
- palette
- papier mâché
- pattern
- perforated
- perspective
- photography
- picture plane
- pigment
- planagraphic
- plastic
- plasticene
- pointillism
- pop art
- portrait
- positive
- poster
- posterization
- preliminary sketch
- press
- primary
- primer
- print
- proportion

- radial (balance)
- realism
- relief
- repetition
- representation
- reproduction
- resist
- rhythm
- rubbings

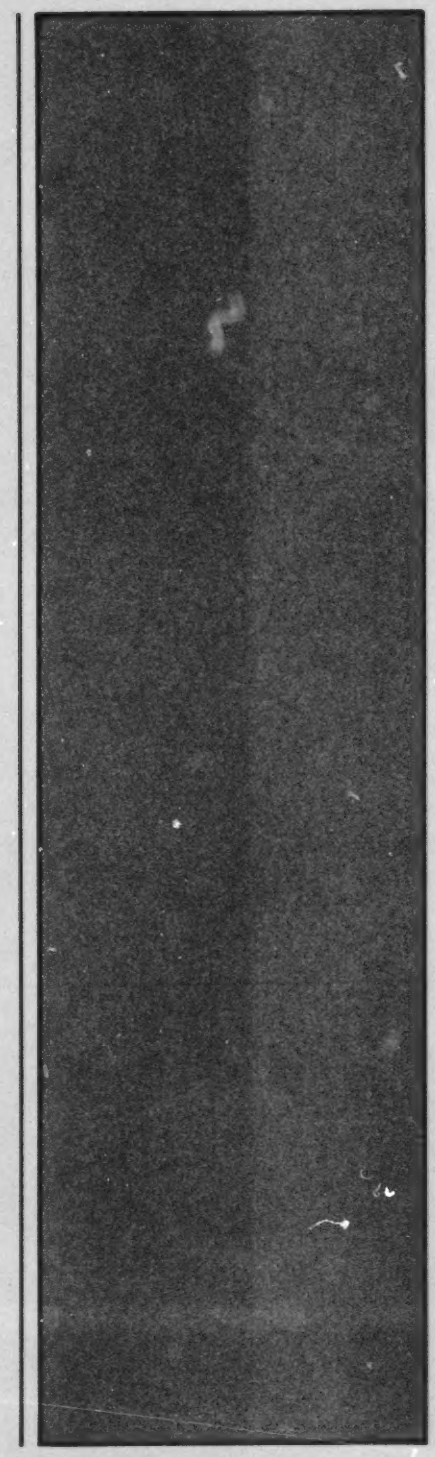
- seascape
- screenprint
- sculpture
- secondary
- selection
- shade
- shape
- simplification
- simulation
- skeletal structure
- sketch
- smudged
- space
- spiral
- square
- squeegee
- stabile
- stain
- stencil
- still life
- stitchery
- straight/curved
- style
- subject
- substitution
- superimposed
- superrealism
- surface
- surface decoration
- surface interruption
- surrealsim
- symbolism
- symmetrical (balance)
- symmetry

- technical
- technique
- tempera
- tertiary
- texture
- theme
- three dimensions
- thumbnail
- tie-dye
- tonal



VOCABULARY

- tone
- totemic image
- translucent
- transparent
- two dimensional
- urban
- vanishing point
- value
- vertical
- viewpoint
- visual
- visualize
- warm color
- warp
- wash
- weave
- wedge
- weft
- wett
- woodcut
- zig-zag



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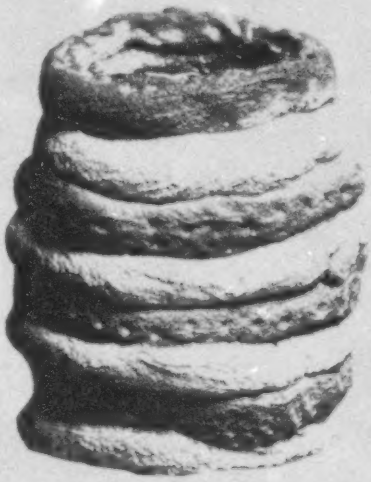
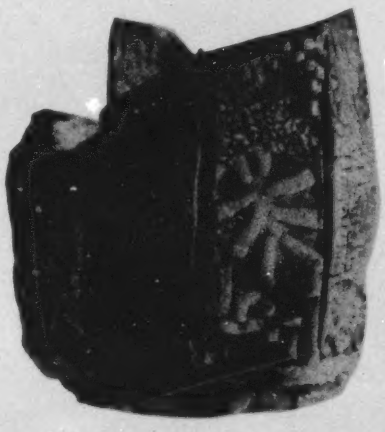




Ceramic Art

At the centre of my life is the sun. Source of all energy, it brings warmth to my body and light to my eyes. Symbol of fire, it's the first of the four physical elements — fire, earth, water, air — that together make up my world, and combine to give me the clay I use to make my pots and my ceramic sculptures.

As the warmth of the sun moves air into wind and water into rain, so wind and rain together erode rock into clay over eons of geological time. And so, to the elements of fire, earth, water, and air, I now add the element of time. I shape the clay; I release its potential, rendering it into forms and meanings beyond those found in fire, rock, water, and time.

The hand brings its own special contribution to the clay: it brings the human brain, and with the brain the element of creativity. Now creativity moves the hand as though the fingers were thinking extensions of the mind itself, forming thoughts into images.

Now when I as a potter or a sculptor hold an inert lump of clay in my hand, I stand at the very beginnings of geological time. In the clay itself I hold the elements of fire, earth, water, air, and time, which before me formed the earth on which I stand. In my mind I hold the related element of thought, which has the power to use fire, earth, water, air, and time to reshape the earth into images that I choose to make.

Moreover, because of who I am and what I am, I join my thoughts with the structural potential of clay in an act of creative self-expression. In this way I am able to show on the outside what I am like on the inside, as though the clay reflected my thoughts and feelings. This is the way in which I place myself in the world of objects where I see both myself and others.

Last of all, so that my work might escape forever the eroding forces of water, air, and time, I apply fire to the clay and drive out the water still trapped within its chemical formula. In this way, under fire burning in air, the clay changes and is reborn into quite a new material called **ceramic** which, unlike the clay from which it came, is impervious to water, and so very resistant to the aging process.

Timeless and unchanging, ceramic is destined to last forever, from the moment of its making, on into the unseeable future. It is an enduring monument to the life and times of the mind that formed it through the hands of the potter, the sculptor, the brickmaker, or the glassblower. In one brief moment, fire, earth, water, air, time, and thought were brought together in an act of creativity — all part of the living process at whose centre I stand, thinker, designer, builder, image-maker, artist.

IMAGERY

Implementing Learning Outcomes in Ceramics

A student should demonstrate knowledge of, and the ability to use, **imagery** in ceramics. Here are some possibilities.

Basic

Review and select image development strategies found in the Art Foundation section appropriate for use in ceramics (e.g., simplification, juxtaposition, distortion, and magnification). Some possibilities are

- the simplification of images, in the creation of thrown shapes,
- the elaboration in development of images for bas-relief tiles, and
- the distortion of imagery for under-glaze decoration.

Select and/or create for simple ceramics projects appropriate images such as

- letters and numbers,
- the human figure,
- musical instruments,
- masks,
- environmental forms,
- containers,
- food,
- vehicles, and
- animals.

Compare and contrast ceramic imagery using criteria such as

- form/function,
- symbolism,
- expression,
- simplicity/complexity, and
- craftsmanship.

Advanced

Demonstrate self-direction in developing images suitable for use in a major project in ceramics.

- Base a sculptural series on the human form.
- Develop a totemic image from interlocking cylinders.
- Make decorative tile using images based on a theme.

IMAGERY

Record and adapt imagery for use in a major ceramic project using

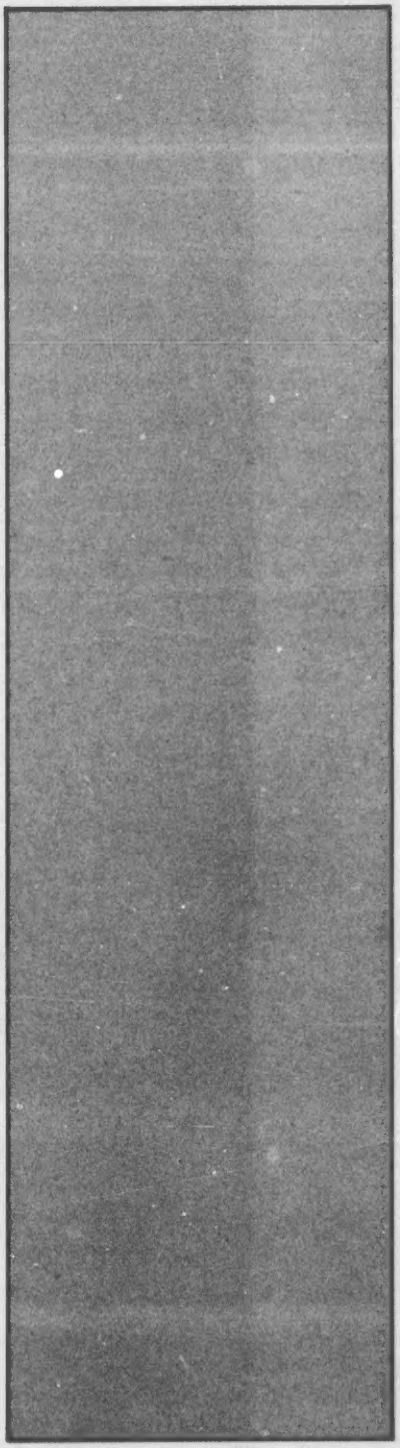
- images derived from memory,
- images transformed from two dimensions to three dimensions,
- images transformed from three dimensions to two dimensions,
- images that are pictorial and decorative,
- images that are decorative and functional,
- images that are abstracted from reality, and
- images derived from costume.

Consider decorative imagery and the decorated form to discover

- functional relationships,
- sculptural relationships, and
- decorative relationships.

Explore images in which ceramic artists have achieved a personal style.

Become fluent in comparing and contrasting images using a wide variety of criteria.



Implementing Learning Outcomes in Ceramics

A student should demonstrate knowledge of, and the ability to use, **elements and principles of design** in ceramics. Here are some possibilities.

Basic

Identify and emphasize **line** as an element of design.

- Incise linear designs on tiles.
- Manipulate coils to create line.
- Trail slip to create linear decoration.
- Examine the use of calligraphic line in glaze decoration.

Identify and emphasize **texture** as an element of design.

- Press found objects into clay to create texture (pine cones, spools, burlap, leaves).
- Apply grated, rolled, or coiled clay to a surface to create texture.
- Describe textural qualities of glazes (matt, gloss, satin).
- Describe textural qualities of clays (eathenware, grogged, dry, wet, plasticene, stoneware, non-plastic).
- Make plaster relief panels from various clay surfaces.
- Emphasize surface texture by filling indentations (slip, oxides, glaze).

Identify and emphasize **color** as an element of design.

- Compare colors of clay (fired to various temperatures, different bodies).
- Add oxides to wet or dry clays to create color change.
- Apply oxide solutions as underglaze decoration to create color changes.
- Vary amounts of oxides in glaze samples to see the effects on color.
- Discuss color limitations observed in glazes.

Identify and emphasize **shape** and **form** as elements of design.

- Develop varieties of geometric shapes for use in slab constructions.
- Develop ceramic forms based on natural objects.

Identify and emphasize **balance** as an element and principle of design

DESIGN

- Design a ceramic wall plaque based on a radial form.
- Construct a mobile or stabile to demonstrate physical balance.

Identify and emphasize **unity** as a principle of design.

- Construct geometric forms, having unity in size and shape.
- Construct forms that have surface unity texture, color, shape).
- Construct a variety of forms showing unity of function (vessels, weed pots, bells, whistles, boxes).

Identify and emphasize **contrast** as a principle of design.

- Contrast open and closed forms in a ceramic sculpture.
- Use glazes to create contrasts in surface design.
- Make textural contrasts on a ceramic form.

Identify and emphasize **pattern** as a principle of design.

- Create ceramic stamps to be used for making impressed patterns on clay surfaces.
- Use found objects as stamps to impress a repeat pattern on a sculptural form.
- Scratch and incise repeat motifs on a clay surface.

Identify and emphasize **emphasis** as a principle of design.

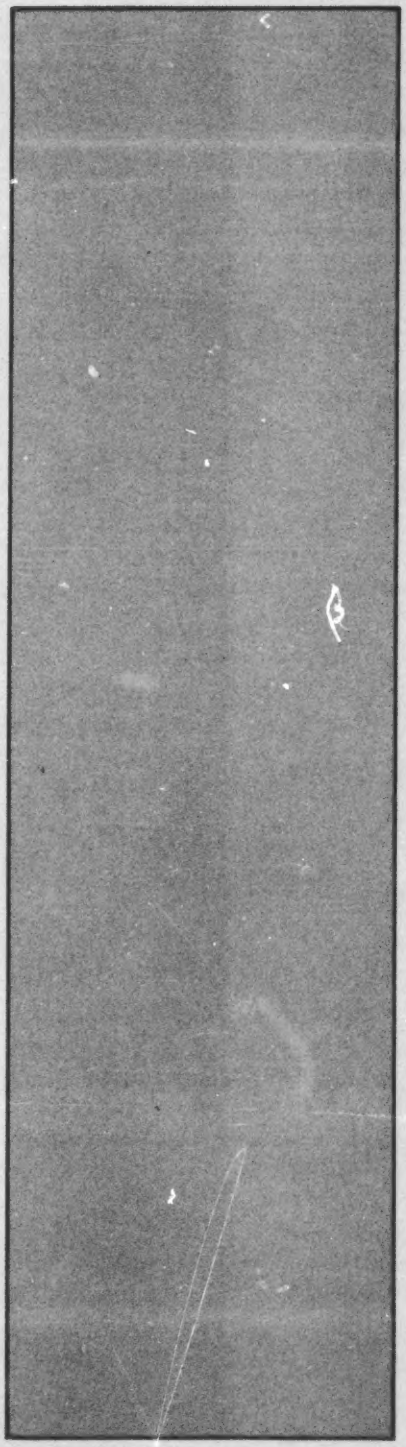
- Create emphasis by applying a three dimensional image to the surface of a pot (face, figure, natural form, landscape).
- Decorate a pot with calligraphic marks to create areas of emphasis.

Identify and emphasize **movement** and **rhythm** as principle of design.

- Develop a rhythmic movement in a ceramic form through the use of coils.
- Use uninterrupted surfaces to create a feeling of flowing movement in a terra cotta sculpture.
- Apply rhythmic images to thrown forms.

Use the elements and principles of design as a frame of reference in all stages of simple ceramics projects to establish

- unity/variety,
- balance,



- complexity/simplicity,
- symmetry/asymmetry,
- mood,
- shape/proportion, and
- symbolism.

Describe and discuss the elements and principles of design as observed in

- one's own work in ceramics,
- the works of one's peers in ceramics, and
- the ceramic work of artists or craftsmen of stature.

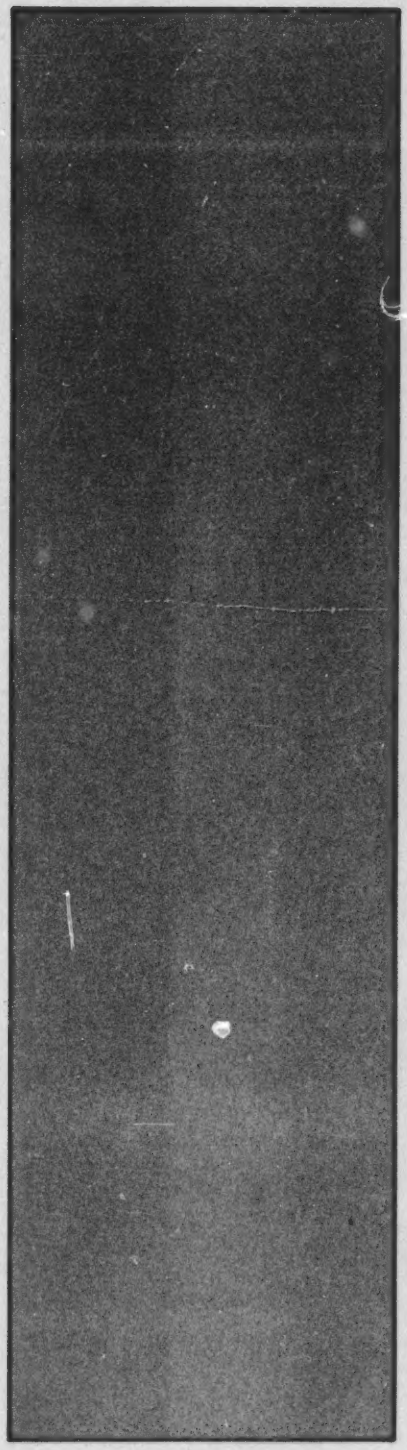
Advanced

Demonstrate self-direction in applying the elements and principles of design to major projects.

- Examine lines in natural forms and apply them to a series of ceramic pieces.
- Create a series of clay panels where the texture has been derived from natural surfaces.
- Explore form by cutting or piercing clay surfaces.
- Create texture by using a wide variety of tools on different clay surfaces (wet or dry).
- Examine color by additions of colored oxides to clay bodies for specific purposes (mosaic, mood, function).
- Examine the color possibilities in specific clay bodies such as Egyptian paste.
- Produce and test colored slips and englobes.
- Explore color through the use of various processes (oxidation, reduction, staining, slipping, glazing, underglazing, temperature modulation) and various materials (oxides, slips, englobes, frits, lustres, cinnapaints, crayons).
- Create related but varied shapes in a series of ceramic forms (tiles, sculptures, moulded forms).
- Consider restrictions imposed upon form by various ceramic processes.

Orchestrate the elements and principles of design through all stages of a major project:

- planning,
- selecting,

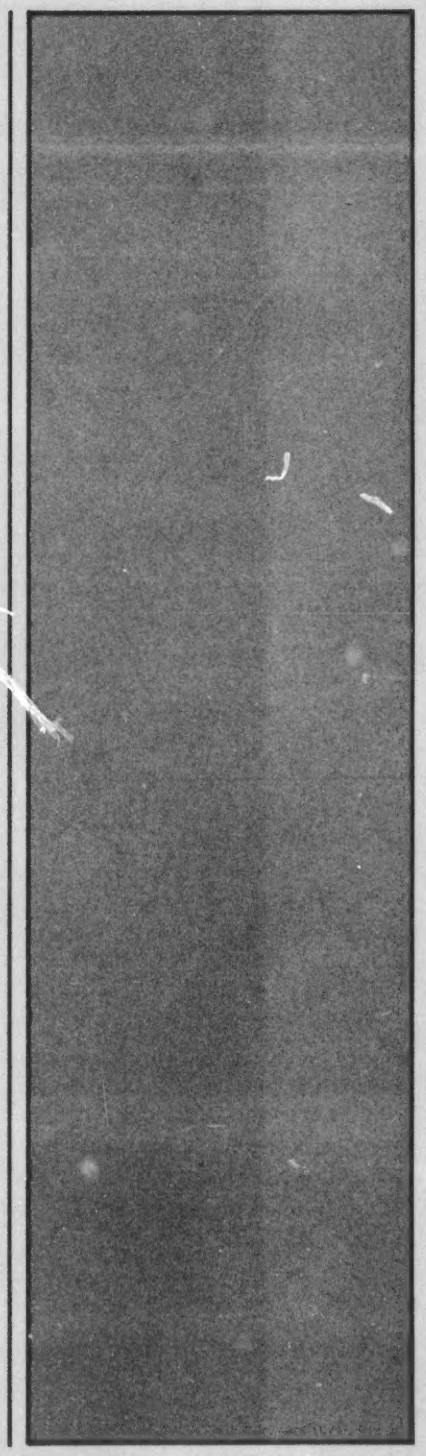


DESIGN

- scaling up,
- building,
- decorating, and
- completing.

Demonstrate confidence and self-initiative in

- Describing, discussing, and evaluating the elements and principles of design in ceramic forms.



DEVELOPMENTS

Implementing Learning Outcomes in Ceramics

A student should demonstrate knowledge of, and the ability to use, **historical and contemporary developments** in ceramics. Here are some possibilities.

Basic

Demonstrate an awareness of ceramics as part of the heritage of art by making forms that emphasize

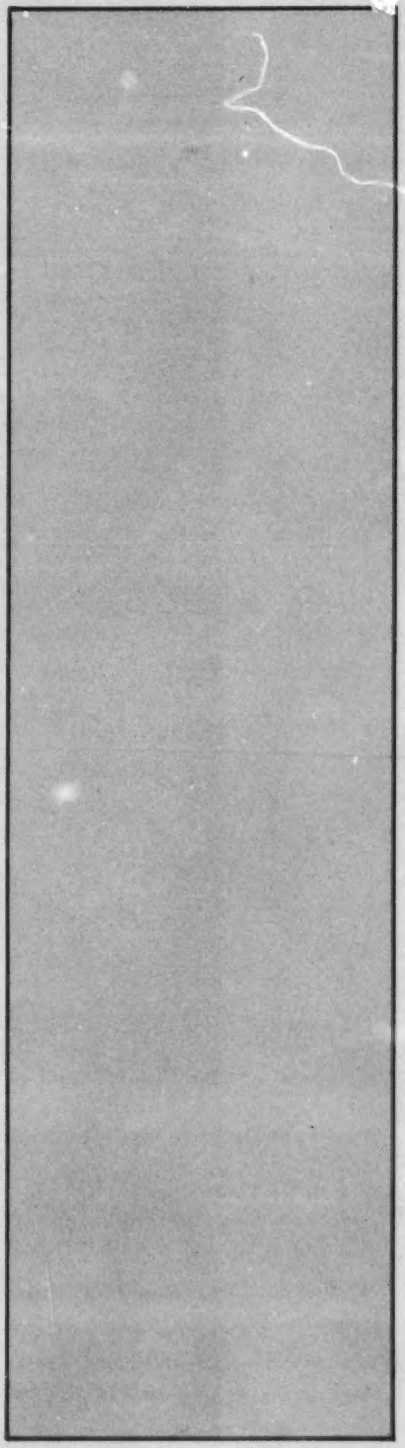
- human need,
- form/function/image,
- choice of materials,
- modes of manufacture,
- modes of decoration,
- modes of firing,
- style,
- cultural characteristics, and
- origins of materials.

Examine ceramic forms in contemporary society by considering

- local developments,
- artists of stature,
- exhibitions,
- national trends,
- publications,
- critical acclaim,
- functional ware,
- art forms,
- sculpture,
- cultural influences,
- thematic similarity/diversity,
- industrial uses (cosmetics, dental work, plumbing), and
- architectural uses.

Integrate knowledge gained from art history into one's own work in the areas of

- style,
- imagery choice,
- technique,
- tradition,



DEVELOPMENTS

- international trends, and
- local trends.

Evaluate the role of historical and contemporary developments in influencing ceramic forms.

Advanced

Show self-direction in studying art history in the areas of

- handling of media,
- styles,
- imagery,
- historical precedents,
- emotional response,
- themes,
- function, and
- cultural characteristics.

Compare and contrast ceramic works in order to identify historical precedents such as

- schools,
- genres,
- traditions,
- individuals, and
- themes.

Integrate historical precedents into one's own work.

Examine and evaluate historical and contemporary developments in ceramics with confidence and self-initiative.

In relation to career opportunities in the ceramics field consider one's personal skills and interests in

- studio artistry,
- teaching,
- the retail of ceramic materials,
- kiln manufacture, and
- industrial designing.

CRITICISM

Implementing Learning Outcomes in Ceramics

A student should demonstrate an awareness of, ability to use, and consideration for **reasoned criticism** in ceramics. Here are some possibilities.

Basic

Use the reasoned criticism in the Art Foundations section of this guide to review strategies for evaluating works of art. Demonstrate the ability to

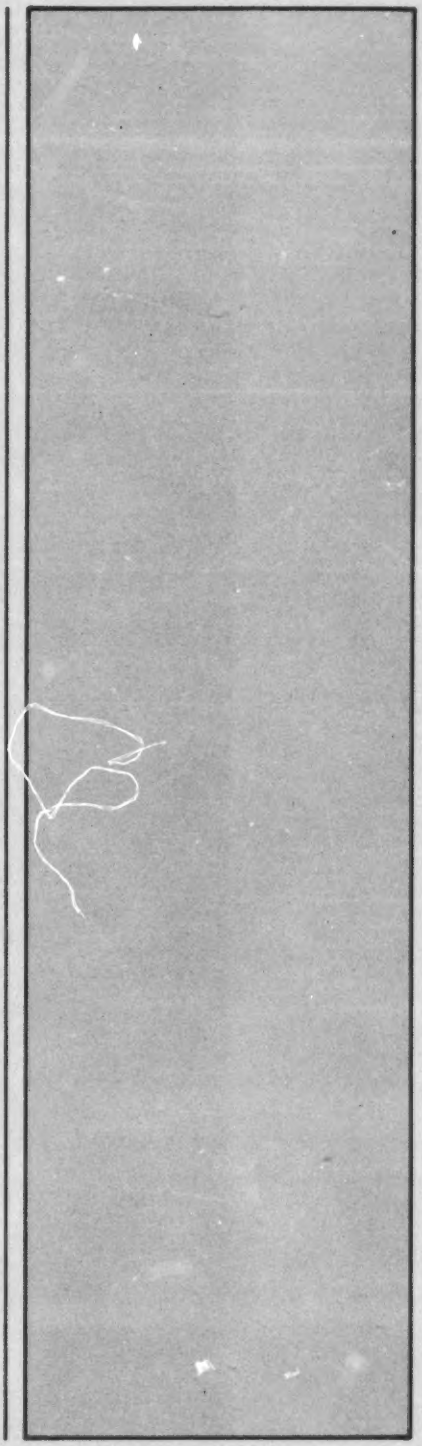
- identify,
- describe,
- speculate,
- evaluate,
- compare, and
- contrast.

Apply critical strategies to specific ceramic works, showing an awareness of

- artists/craftsmen,
- schools,
- styles,
- cultures,
- traditions,
- innovations,
- form and function,
- technical competence, craftsmanship, and
- processes.

Use critical strategies in regard to one's own work in the areas of

- expressive intent (mood, emotion),
- selection of image,
- composition,
- completion,
- materials used,
- tools and equipment used,
- sequence of processes,
- innovation,
- technical competence, and
- individuality.



CRITICISM

Arrive at personal preferences regarding

- artists,
- styles,
- media,
- presentation,
- imagery, and
- concepts.

Evaluate and appreciate critical comments made relative to various aspects of ceramics.

Advanced

Show self-direction in the use of critical strategies.

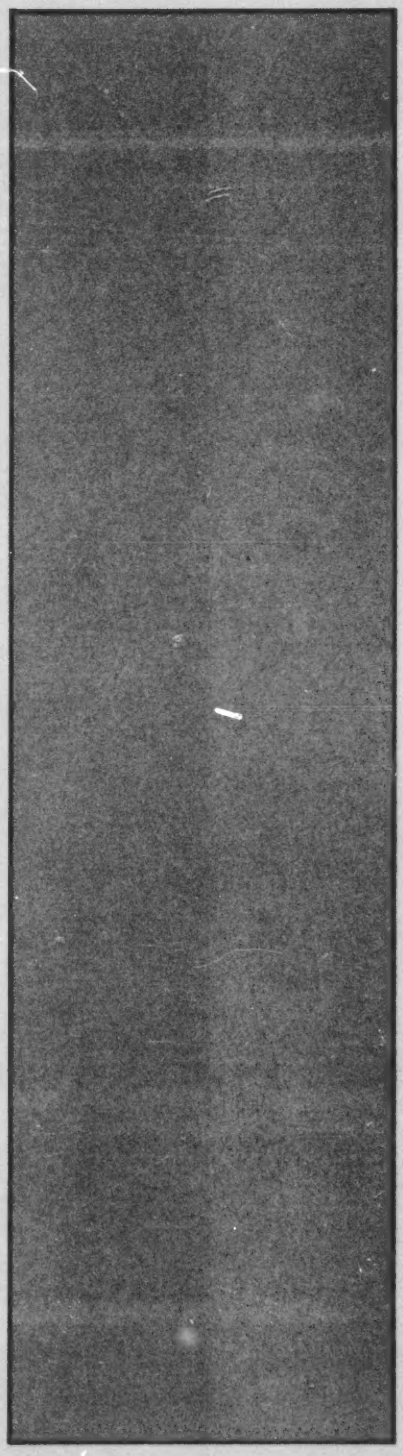
Demonstrate increased fluency in the use of critical strategies regarding

- description,
- symbolism,
- historical precedent, and
- judgment.

Develop personal preferences among artists or schools, using the critical tools of

- selection,
- research, and
- supporting arguments.

Evaluate, appreciate, and respond to critical comments through discussion and application.



APPLICATIONS

Implementing Learning Outcomes in Ceramics

A student should demonstrate knowledge of, and the ability to use, the **applications of materials, tools and equipment, and processes of art** in ceramics. Here are some possibilities.

The Use of Materials

Become familiar with selected types of clay (ball clay, fire clay, kaolin stoneware clay, earthenware clay, slip clay, and bentonite).

- Develop a series of simple ceramic forms from various clays while observing their qualities (purity, plasticity, shrinkage, firing characteristics, color, glazing properties).
- Change the nature of a clay body by the addition of various materials (grog-texture, bentonite-plasticity, feldspar-flux, silica sand porosity).

Become familiar with materials for decoration (oxides, slips, glazes, carbonates).

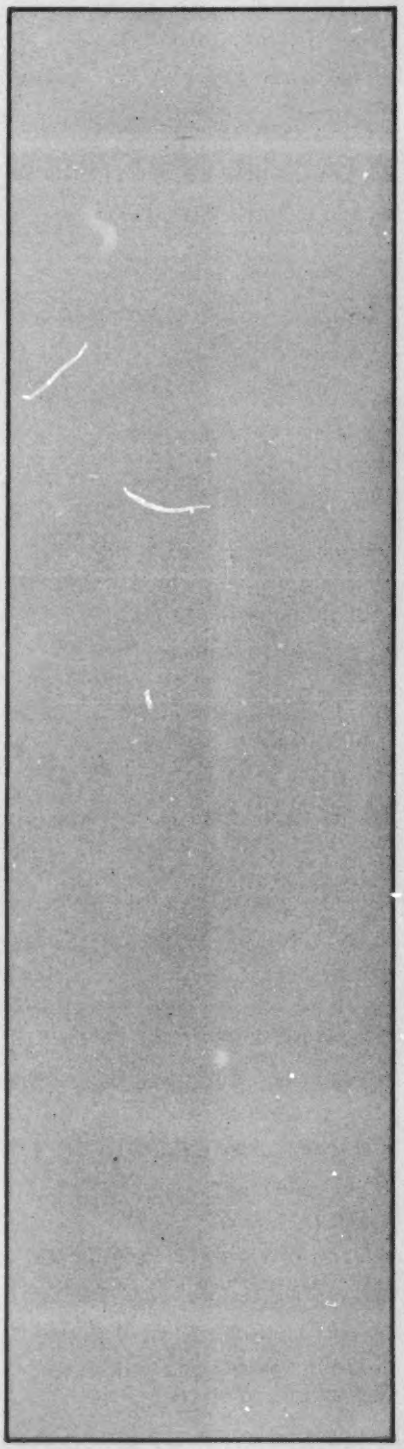
- Vary proportions of metal oxides applied to a series of test tiles.
- Apply slips in different ways (brushing, dipping, trailing).
- Experiment with resist process (wax, litho crayon).
- Demonstrate knowledge of glaze chemicals (silica, flux, alumina, colorants).

Become familiar with mould-making materials (plaster, reba sand, Styrofoam).

Recognize common ceramic materials used by other artists and consider various artists' selection of ceramic media to arrive at conclusions regarding

- emotional intent,
- symbolic intent,
- appropriateness to image,
- excessive potential,
- descriptive potential,
- philosophy,
- methods of working, and
- inventiveness.

Recognize the similarities and differences in the influence of selected media on ceramic imagery.



APPLICATIONS

Select and use one ceramic medium in a variety of ways in order to become fluent in its use.

- Use stoneware clay for thrown forms, handbuilding, or as slip.
- Use one glaze colorant as an underglaze, clay additive, or glaze colorant.
- Use Egyptian paste for jewelry.
- Use a found clay body.

Demonstrate growth in the use of ceramic materials through the demonstration of self-direction in

- design,
- imagery,
- expressive intent, and
- decoration.

Demonstrate growth in the use of ceramic materials by showing increased control and confidence when

- using complex forms,
- using various glazes (low fire, high fire, ash, frit, and raku glazes), and
- correcting glaze faults (crazing, crawling, pitting, pin holing, blistering.)

Demonstrate growth in the use of ceramic materials by showing flexibility and inventiveness in their use.

The Use of Tools and Equipment

Learn in relation to the creation of clay bodies and ceramic forms the proper and skillful use of selected equipment such as

- pugmills,
- dough mixers,
- wheels (kick, power),
- ball mills,
- extruders, and
- traditional and experimental tools (for modelling, turning, throwing, sculpting, and cutting).

Learn the proper and skillful use of equipment designed for ceramic decoration, such as

- sieves,

APPLICATIONS

- banding wheels,
- spray guns,
- brushes,
- air brushes,
- wax pots,
- measuring scales, and
- scratching tools.

Learn the proper and skillful use of equipment used in firing, such as

- primitive kilns,
- electric and gas kilns,
- kiln furniture,
- kiln sitters and pyrometers, and
- cones.

Demonstrate the safe use of ceramic equipment in terms of

- the ventilation of toxic materials,
- the fire hazards, and
- the use of face masks.

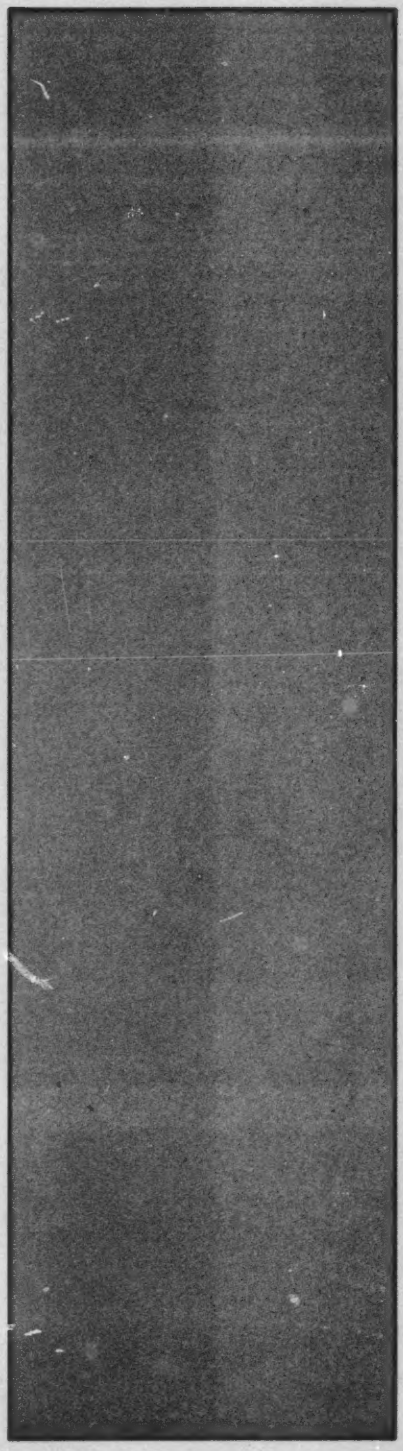
The Use of Formal Processes

Use stages in the **planning process** to

- sketch,
- photograph,
- collect,
- list,
- discuss,
- draft, and
- model.

Use formal processes in the selection and preparation of clay body such as

- measuring,
- mixing,
- wedging,
- pugging,



APPLICATIONS

- aging and storing,
- recycling, and
- preparing local clays.

Select and emphasize construction processes such as the **hand building process.**

- Produce a group of individually decorated pinch pots.
- Produce a series of coiled pots based on a geometric or organic shape.
- Make several decorated tiles from rolled slabs.
- Make a draped clay sculpture from a thrown slab.
- Join slab and coiled forms by scoring and applying slip.
- Create a number of dishes by draping clay over a mould (newspaper, clay, a stone).

Select and emphasize construction processes such as the **throwing process.**

- Centre the clay.
- Open up the form.
- Close a form.
- Raise a wall.
- Shape a form.
- Cut and lift the form.
- Turn the bottom.
- Apply handles and fit lids.

Select and emphasize construction processes such as the **modelling process.**

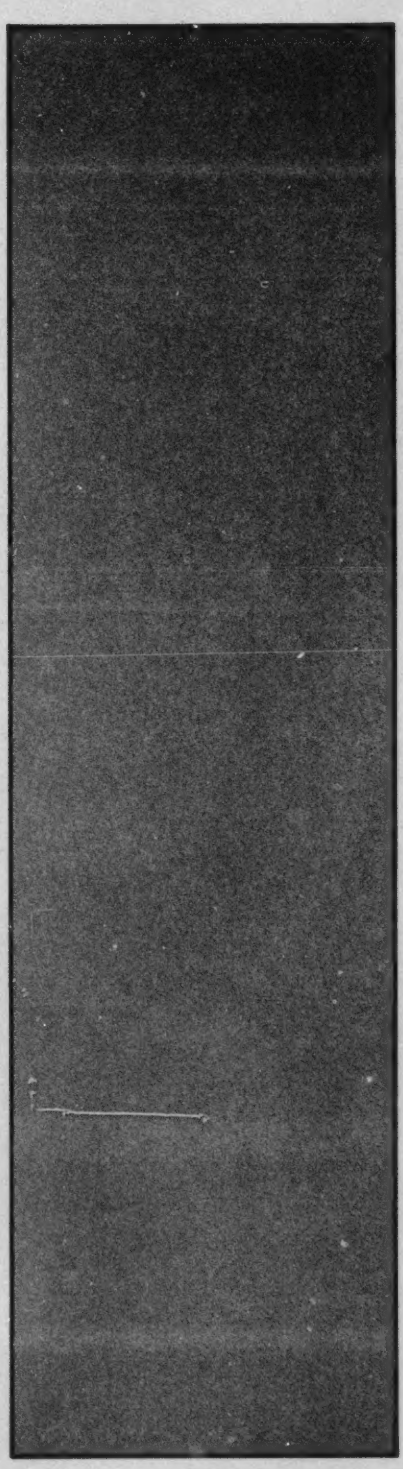
- Use additive processes to create free-standing sculptures (fantasy figures, architectural forms).
- Build an armature as a support for a ceramic self-portrait.
- Use subtractive processes to create a sculpture (seaforms, birds).

Select and emphasize construction processes such as the **casting process.**

- Create multiples by slip casting (portrait heads, kneeling figures).

Use the **decorative process** to

- incise,
- carve,



APPLICATIONS

- excise,
- emboss,
- burnish,
- scraffito,
- stamp,
- brush,
- dip,
- pour,
- trail,
- spray,
- wipe,
- resist, and
- grate.

Be familiar with **glaze making processes** such as

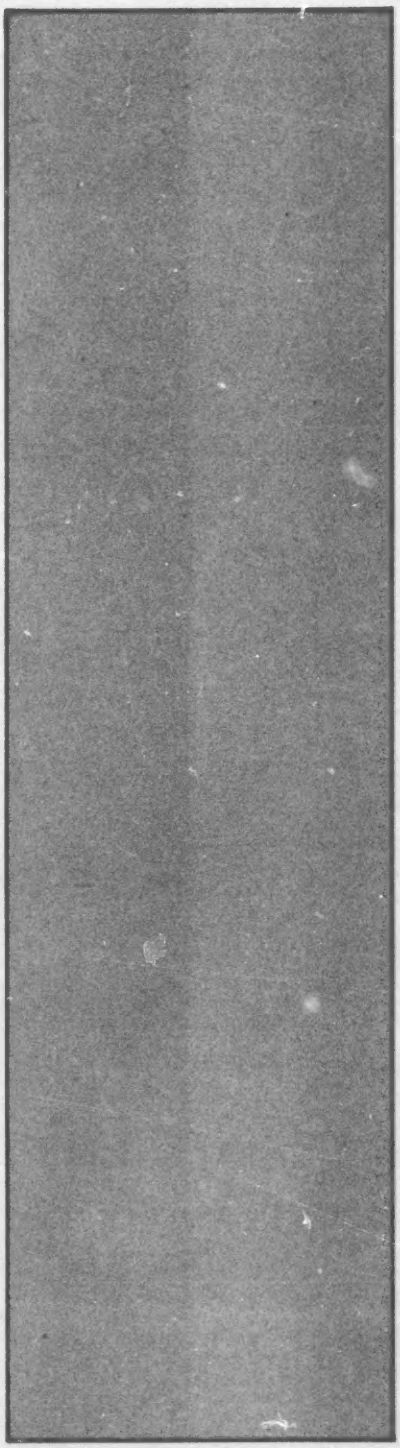
- using a mask,
- selecting a recipe,
- measuring ingredients,
- mixing ingredients,
- straining,
- storing, and
- making slip.

Know **firing process** involving

- drying ware,
- kiln loading,
- firing/cooling,
- kiln maintenance,
- kiln safety,
- unloading,
- using timers/cutoff switches,
- using primitive firing processes, and
- using gas or electric kilns.

Demonstrate an understanding of the relation between processes.

- Use compatible materials considering form, function, and image.
- Use sequential steps.
- Combine two or more ceramic processes in one project.



APPLICATIONS

- Relate ceramic processes to processes in other visual expression areas. For example, use silkscreen with slip to decorate tiles, or create and apply decals to a clay surface.
- Relate ceramic processes at hand to those used in industry.

Show flexibility in substituting and arranging process in sequence in order to

- use materials inventively,
- alter imagery,
- manipulate elements and principles of design and
- follow an historical precedent.

Demonstrate formal and informal evaluative strategies

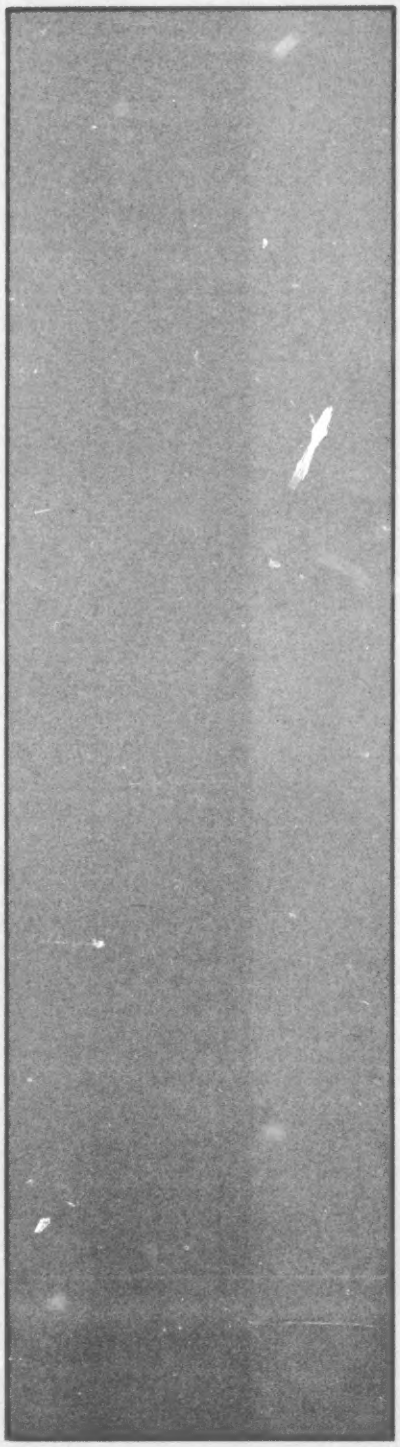
- in selecting imagery,
- in composing,
- while creating,
- before decorating,
- on completion, and
- in displaying.

Use cleanup and storage techniques appropriate to

- clay,
- wrapping projects (in progress),
- drying,
- recycling clay,
- ventiiation, and
- glazes and glaze ingredients.

Carry out **presentation processes** involving

- arranging,
- mounting, and
- labelling.



VOCABULARY

A student should demonstrate knowledge of, and the ability to use, **vocabulary** relating to ceramics. Here are some possibilities.

Review relevant vocabulary from the Art Foundations section.

Become familiar with terms related to **ceramic materials and their characteristics**, such as

- absorbency,
- ball clay,
- earthenware clay,
- grog,
- kaolin,
- porcelain clay,
- sedimentary clay,
- stoneware clay,
- sculpture clay,
- plasticene,
- kiln wash,
- fluxing materials,
- raku clay,
- slip or slurry,
- recycled clay,
- residual clay,
- plasticity and
- clay body,
- shortness, and
- shrinkage.

Become familiar with terms related to the **handbuilding** process, such as

- pinch,
- coil, and
- slab.

Become familiar with terms related to **throwing**, such as

- wedge,
- centre,
- open,
- lift,
- shape,
- turn,
- remove,
- foot,
- trim, and
- collar.

Become familiar with terms related to **casting**, such as

- positive and negative moulds, and
- slip casting.

Become familiar with terms related to **decorating**, such as

- band,
- burnish,
- emboss,
- feather,

VOCABULARY

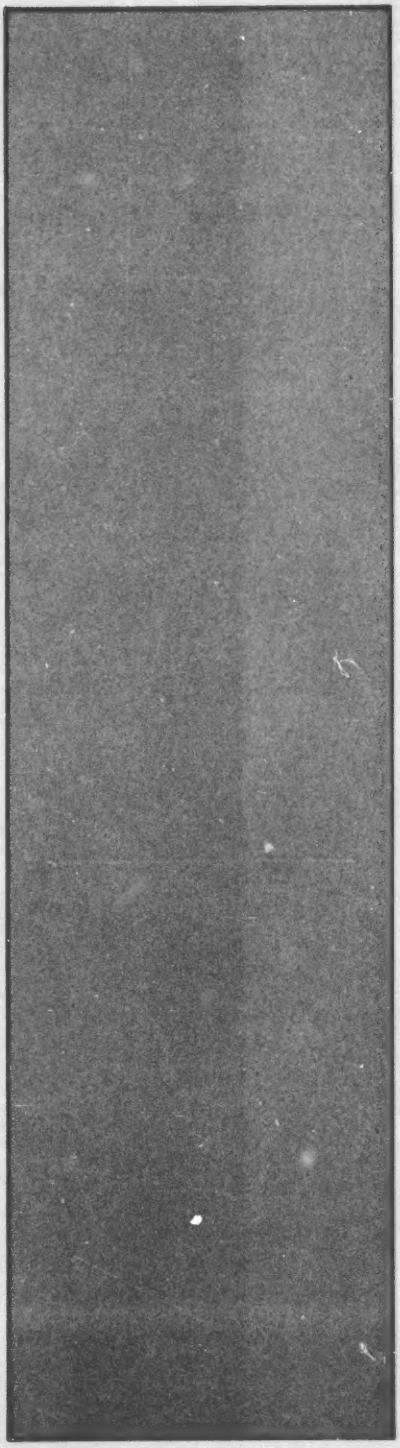
- impress,
- incise,
- stain,
- stamp,
- scraffito,
- glaze,
- slip,
- smoke, and
- resist.

Become familiar with terms related to **firing**, such as

- greenware,
- biscuit or bisque,
- blister,
- crawl,
- craze,
- glaze or glost,
- oxidation,
- reduction,
- pinhole,
- pit,
- terra cotta,
- vitrification,
- maturation,
- matt,
- lustre, and
- refractory

Become familiar with terms relating to **raw materials**, such as

- alumina,
- antimony oxide,
- barium carbonate,
- bentonite,
- bone ash,
- borax
- boric acid,
- boric oxide,
- calcia,
- calcite,
- calcium carbonate,
- China clay,
- chromium oxide,
- cobalt carbonate,
- cobalt oxide,
- colemanite,
- copper carbonate,
- cupric oxide,
- copper oxide red,
- cristobalite,
- cryolite,
- dolomite,
- epsom salt
- feldspar barium,
- feldspar lime,
- feldspar potash,
- feldspar soda,
- ferric oxide,
- ferrous carbonate,
- flint
- haematite,
- iron carbonate,
- iron oxide black,
- iron oxide red,
- kaolinite,
- lepidonite,
- lead,
- limestone,
- littinum carbonate,
- magnesium carbonate,
- manganese carbonate,
- manganese dioxide,
- mullite,
- nepheline,



VOCABULARY

- nepheline syenite,
- orthoclase (potash feldspar),
- petalite,
- phosphorite,
- plaster of Paris,
- potash,
- potassium carbonate,
- potassium dichronate,
- potassium permanganate,
- pyrite,
- quartz,
- red oxide,
- rutile,
- siderite,
- silica,
- silcon carbide,
- sillimanite,
- soda,
- sodalite,
- sodium carbonate,
- sodium artovide,
- sodium silicate,
- spodumene,
- stannic oxide (tin oxide),
- stannous oxide,
- strontianite,
- talc,
- tin (stannic oxide),
- titanite,
- vanadium oxide,
- washing soda,
- whiting,
- willenite,
- wollastonite,
- yellow oxide,
- zinc oxide, and
- zirconium silicate.

Terms Used in Ceramics

Become familiar with terms related to **tools and equipment**, such as

- wheel,
- sponge,
- cutting tools,
- ribs,
- calipers,
- needle tool,
- bats,
- extruder,
- pug mill,
- clay dough mixer,
- banding wheel, and
- sieves.

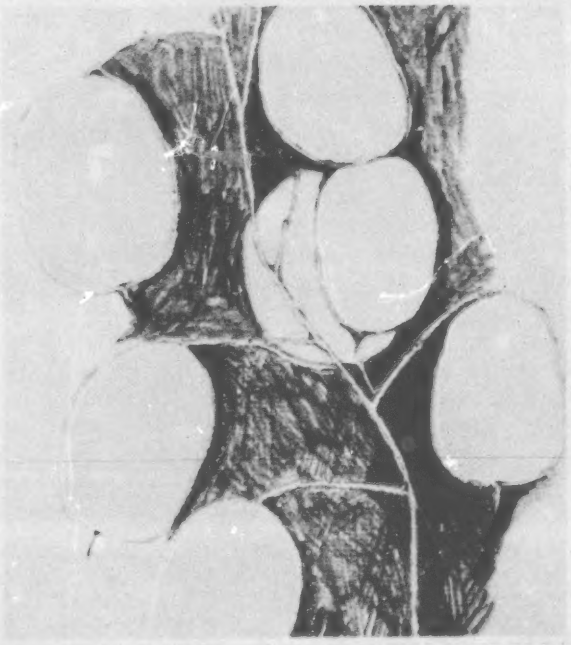


Image and Material in Drawing and Painting

People have always drawn and always will, for drawing is a gift of infinite creative possibilities, an inheritance from thousands of years of activity involving everything from burnt twigs to gold needles.

For children, drawing is a natural activity: they will use anything that makes a mark on anything that takes a mark. For artists, however, drawing is an important language, a communicative medium aiding in the observation, recording, translation, and expression of diverse images. Drawing is indispensable to almost all other work in art for it helps artists develop images by recording ideas, solving problems, planning for work in other media, and for sheer enjoyment. And it may also represent the final product of an artist's endeavor.

There is no clear division between drawing and painting. One can paint into a drawing or draw into a painting. Each art medium has its own character and limitations; each artist has highly individualized ways of working. With wide varieties of pigment, color, tools, traditions, and techniques, artists command an extensive range of expression.

Action painters, naive painters, muralists, realists, and surrealists have a great deal in common. Each expresses something of personal significance. What the viewer senses in the best work is a confident statement of personal discovery, a powerful, evocative means of communicating. And artist, in their best works, demonstrate eloquently the intimacy that can exist between image and medium. This relationship has existed throughout history. Prehistoric artists used daubs of clay, charcoal, and grease to draw and paint images meant to summon forces of good luck. They felt a powerful intimacy with imagery. Michelangelo became conscious of a similar relationship between image and material when he saw colors absorbed into the wet plaster surfaces of his frescoes.

Some artists have altered traditional relationships of image and their art medium. Some have explored the illusion of space, some the expressive dimensions of color as light, mood, and symbol. Others have manipulated texture and surface. Through continued exploration of the relationship between imagery and the materials of drawing and painting, the limits of personal expression have expanded and will continue to grow.

Although personal explorations in drawing and painting may be innumerable and, in some cases, magnificent, there are new techniques to be discovered and mastered, images to be attempted. Students should be encouraged to capitalize upon their own fundamental skills and be given opportunities to make personal statements through drawing and painting.

IMAGERY

- Draw one's self in an imaginative situation (in the past, in the future, in costume).
- Draw important events (first memories, childhood, first day at school, first job).
- Transpose an historical drawing or painting into another time (past, present, future) keeping the same composition.

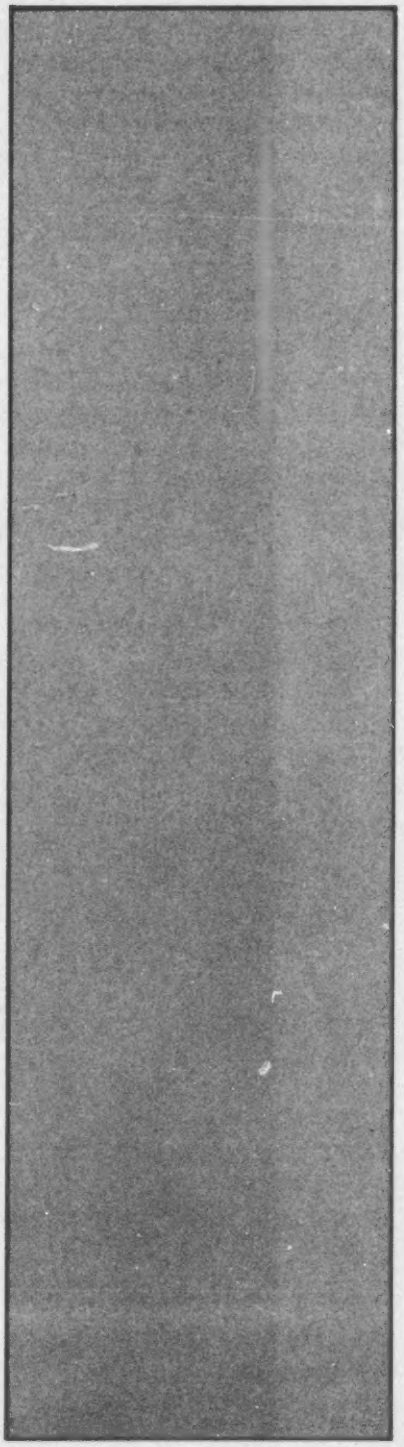
Find, produce, select, and apply imagery to projects at hand.

- Refer to a sketch book or image bank.
- Collect cutouts on a theme in preparation for a collage.
- Keep an idea book or resource file.
- Collect objects that appeal to you (historical, textural, humorous).
- Develop a series of images for use in a project.
- Arrange a still life in which the objects take on symbolic meaning.

Compare and contrast images referring to

- elements and principles of design,
- historical context,
- content,
- technique,
- mood,
- impact,
- symbolism,
- style, and
- imagery.

Where appropriate, integrate imagery developed in other visual expression areas into drawing and painting.



Advanced

Create images that reflect personal thoughts, feelings, imaginings, and/or cultural heritage.

- Create a mural that reflects cultural heritage.
- Illustrate a complex thought, idea, or philosophy.
- Integrate poetry, music, or writing in imagery.

Explore images directed to personal style.

- Extend a single image through explorations in several media.

IMAGERY

Implementing Learning Outcomes in Drawing and Painting

A student should demonstrate knowledge of, and the ability to use, **imagery** in drawing and painting. Here are some possibilities.

Basic

Review the use of specific strategies and approaches given in the Art Foundation section such as simplification, juxtaposition, elaboration, selection, distortion, viewpoint, magnification, animation, and brainstorming.

- Demonstrate the ability to select and compose positive and negative space in a drawing.
- Distort an image in order to prepare it for a painting.
- Develop and extend an image, focusing on several views and using several approaches.
- Manipulate clay or plasticene forms and draw from them to create an animated sequence.

Create images of a more complex personal nature.

- Paint, translating perceptions into visual statements (touch, smell, sound, taste, and emotion).
- Draw a series of images that reflect personal thoughts and interests.
- Draw to solve a problem or illustrate a relationship (inventions, flow charts, maps).
- Draw a self-portrait with or without using photographs or a mirror.
- Draw to extend personal writings, and write to extend personal drawings.

Develop and distinguish between representational and symbolic images.

- Develop personal symbols (monogram, cartouche, logo, seal, stamp, character).
- Create pairs of drawings that show representational and symbolic aspects of one image.
- Recognize, collect, and record symbols in an environment (television, signs, advertising, religious symbols, athletic crests, heraldry).

Review and develop imagery based on observation, imagination, and memory.

- Sketch faces and figures observed in public places (bus depot, park, beaches, television, movies, restaurants).

IMAGERY

- Select, extend, and repeat characteristics of one's own drawings or paintings that are perceived as personal.
- Relate personal imagery to historical precedents (by drawing from other artists' work or collecting reproductions).
- Supplement knowledge of a chosen image with information from a variety of sources (science, photography, literature, superstition, music, and folklore).

Select and develop an image for use in a major project.

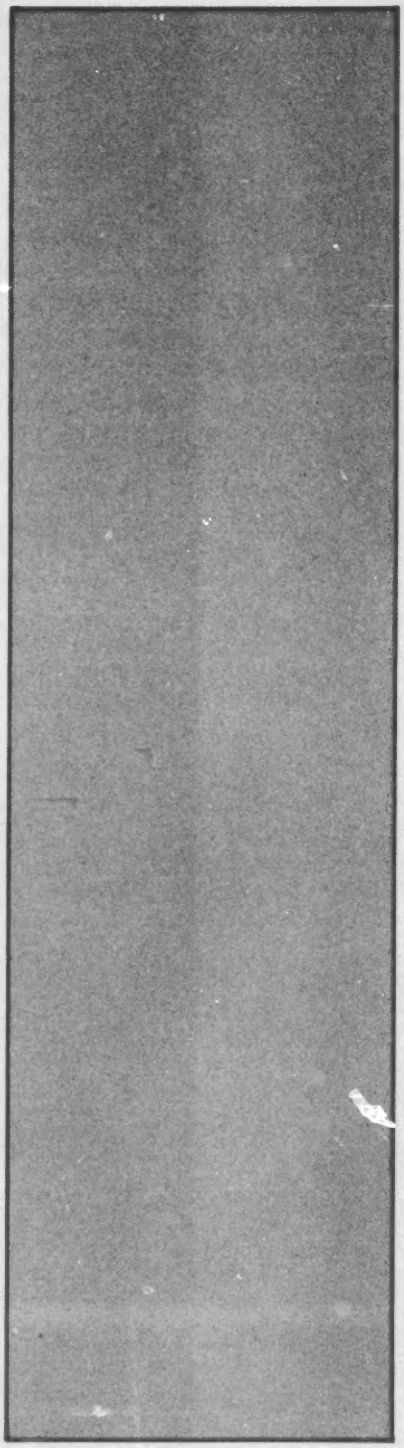
- Selecting and composing elements for use in a major painting, make a series of drawings from a posed model.
- Use photocopies in a variety of ways (mount as repeats, distort, fragment, overpaint, collage).
- Use work done in other visual expression areas as a source of inspiration for a painting.

Synthesize and combine images.

- Create visual metaphors by combining unrelated images into one statement.
- Develop an image that communicates universal concepts (religion, human nature, a social system).
- Produce a painting on a theme including images derived from a variety of researched sources.

Demonstrate self-direction in initiating explorations of images.

- Recognize personal preferences in imagery.
- Observe, imagine, record, and integrate a wide variety of visual images in one's own work.



DESIGN

Implementing Learning Outcomes in Drawing and Painting

A student should demonstrate knowledge of, and the ability to use, the **elements and principles of design** in drawing and painting. Here are some possibilities.

Basic

Identify and differentiate between the elements and principles of design as they apply to drawing and painting.

- Consider the influence of drawing and painting techniques and/or media on the elements and principles of design.
- Observe the selective use of the elements and principles of design in drawings and paintings (of self, peers, and artists of stature).
- Make selective and flexible use of the elements and principles of design in order to intensify personal expression.

Select and/or combine specific elements and principles of design for drawings and paintings.

- Use color and shape in order to create an emotional impact or mood.
- Create visual contrast by use of texture and tone.
- Changing emphasis by manipulating the elements and principles of design, draw a selected image.
- Create emphasis by enhancing the surface of a painting with texture.
- Draw from a model, composing a page to allow for sequential poses (repetition and variation).
- Demonstrate knowledge of the elements and principles of design using a single medium in a variety of ways (pencil line, tone, contrast, and texture).
- Demonstrate knowledge of color names as they relate to specific kinds of paints.

Use the elements and principles of design to enhance compositional relationships in all stages of drawing and painting projects. Discuss, perhaps, compositional opposites such as

- unity — fragmentation,
- simplicity — intricacy,
- understatement — exaggeration,
- focal point — randomness,
- subtlety — boldness,
- flatness — depth,

- tension — rest,
- sequentiality — randomness,
- sharpness — diffusion,
- positive — negative,
- order — disorder,
- balance — instability,
- stability — movement, and
- harmony — discord

Identify and consider the elements and principles of design used in class work during progressive stages of a drawing or painting such as

- during planning (thumbnail sketches, doodles, introspection, collecting imagery on a theme),
- while composing the image on the picture plane,
- on completion,
- while selecting work for display,
- while working in groups to select and arrange subject matter for drawing and painting projects (still life, figures) to achieve harmony, contrast, or balance,
- when studying the work of artists of stature by playing composition games using magazine reproductions and postcards; by studying traditional compositional devices (golden mean, triangular composition, symmetry, asymmetry, spiral); by identifying perspective devices through use of overlays; by recognizing an artist's work by his typical selection and manipulation of the elements and principles of design; and by searching for evidence of sequential manipulation of the elements and principles of design.

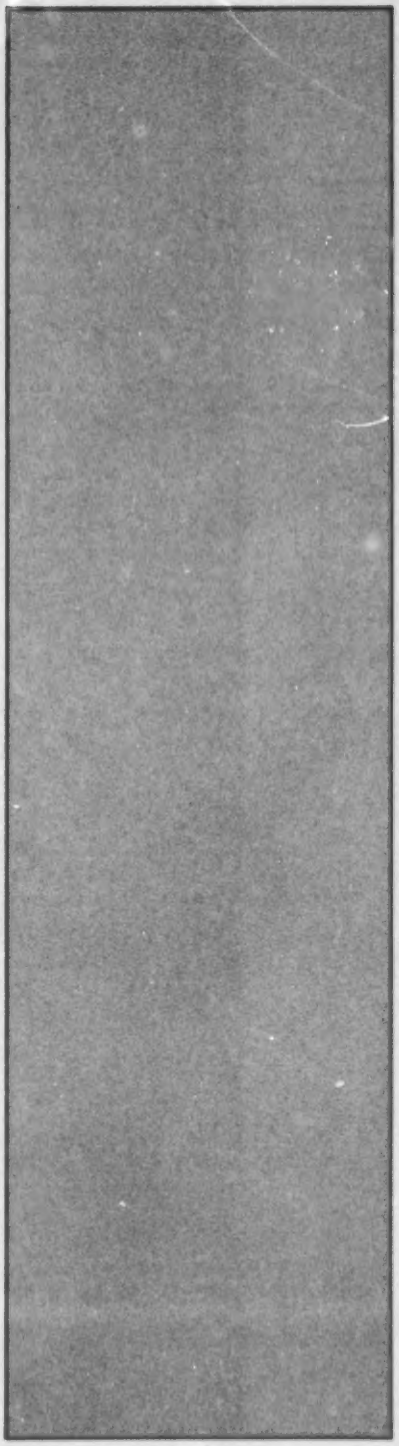
Consider the influence of the elements and principles of design

- on mood,
- on message, and
- on the viewer.

Advanced

Demonstrate self-direction in applying the elements and principles of design.

Experiment with design problems on a regular basis in a sketchbook.



DESIGN

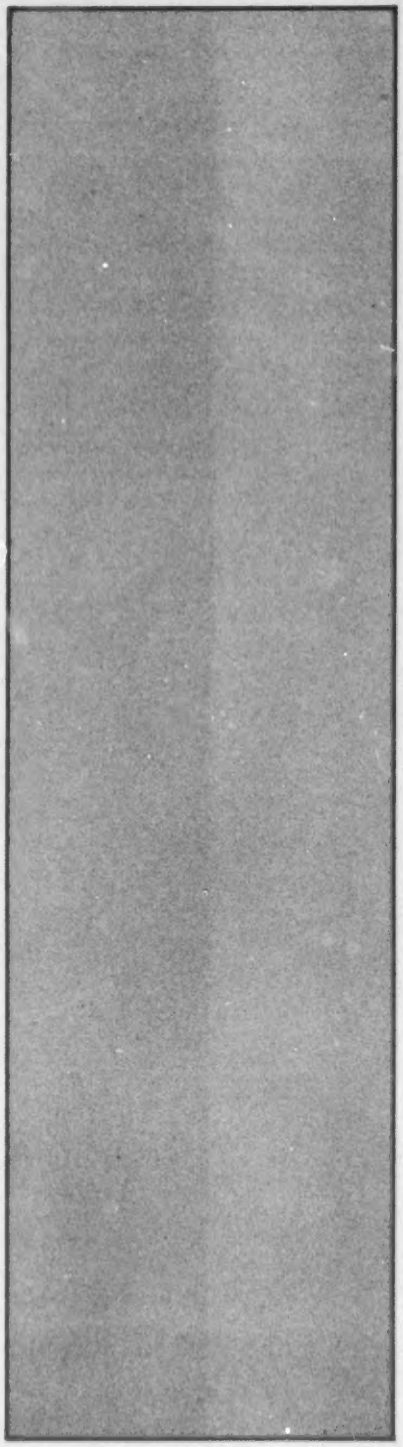
Employ elements and principles during planning stages of drawing and painting projects.

- Select specific elements and principles of design to obtain special effects in a given project.
- Select elements and principles of design in order to enhance chosen imagery.
- Check scaled-up plans of projects for errors and discrepancies in the use of elements and principles of design.

Refer to the Art Foundations and basic level of elements and principles of design and use a wide range of compositional devices while creating major projects in drawing and painting.

Describe and discuss the elements and principles of design in a manner commensurate with one's maturity and drawing and in painting accomplishments

- critical skills,
- image development,
- heritage and cultural background,
- experience,
- conceptual ability, and
- media use and skills.



Implementing Learning Outcomes in Drawing and Painting

A student should demonstrate knowledge of, and the ability to use, **historical and contemporary developments** in drawing and painting. Here are some possibilities.

Basic

Demonstrate an awareness of drawing and painting as part of the heritage of art.

- Interview local artists, and research literature concerning their work.
- Collect images from periodicals.
- Interview an art collector, museum curator, or gallery owner.
- Recognize the interrelation between drawing and painting and other disciplines (social studies, science, music, drama).

Where applicable to selected projects, demonstrate an awareness of major movements in drawing and painting such as

- romanticism,
- classicism,
- realism,
- impressionism,
- cubism,
- expressionism,
- naive art,
- conceptual art,
- Fauvism,
- futurism,
- religious art,
- primitive art,
- baroque art,
- rococo art,
- op art,
- pop art,
- kinetics,
- video,
- Xerox, and
- kitsch.

Integrate into one's own work knowledge gained from art history concerning

DEVELOPMENTS

- style,
- imagery choice,
- technique,
- tradition,
- international trends, and
- symbolism.

Be aware of local developments concerning

- artists of stature,
- exhibitions,
- publications,
- critical acclaim,
- cultural influences, and
- thematic similarity or diversity.

Advanced

Show self-direction in the study of art history as appropriate for a specific major project relating to

- the handling of media,
- styles,
- approaches,
- historical precedents,
- emotional response to events,
- themes,
- symbolism,
- parallels through time, and
- metaphor.

Compare and contrast images observed in drawings and paintings in order to identify historical precedents in

- schools,
- genres,
- traditions,
- individual commitment,
- themes,
- popular trends and fads,
- creative approaches, and
- sources of inspiration.

DEVELOPMENTS

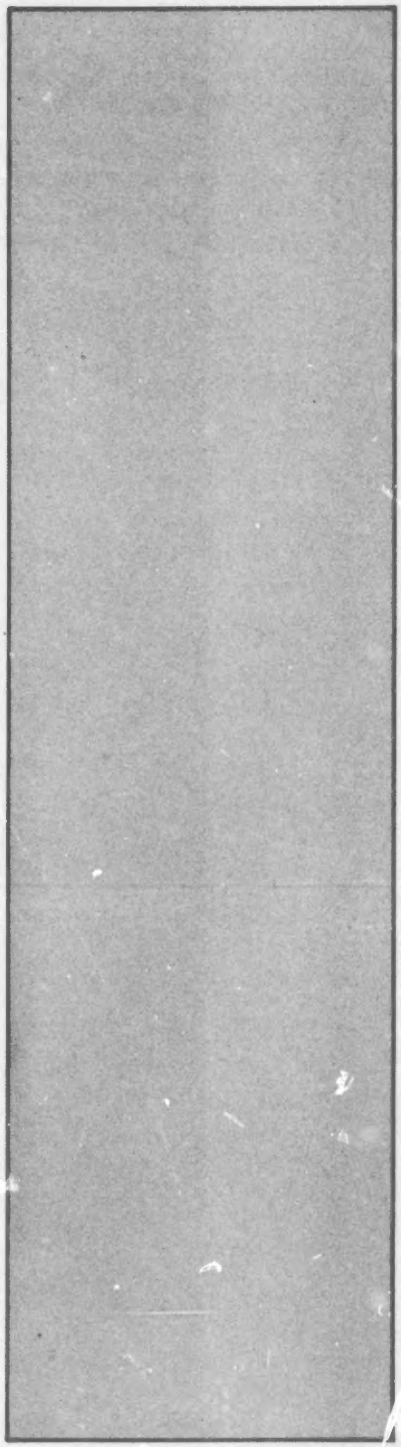
Relate developments in drawing and painting to other types of historical phenomena such as

- military (war or exploration),
- social (feminism, class systems, fads),
- intellectual (diaries, letters, writing music, drama),
- political (economics, ideologies),
- scientific (inventions, transportation), and
- celebratory (holidays, rituals).

Integrate historical precedents into one's own work.

Consider personal skills and interests in relation to drawing and painting in occupations involving

- interior design,
- framing,
- scenic artistry for stagecraft,
- illustration,
- studio artistry,
- poster design,
- textile design,
- cartoon drawing,
- medical illustration,
- technical illustration, and
- teaching.



CRITICISM

Implementing Learning Outcomes in Drawing and Painting

A student should demonstrate knowledge of, and the ability to use, **reasoned criticism** in drawing and painting. Here are some possibilities.

Basic

Review strategies for criticising works of art such as

- identifying,
- describing,
- speculating, and
- evaluating, assessing and summarizing.

Apply to specific works appropriate critical strategies concerning

- artists,
- schools,
- styles,
- cultures,
- innovations,
- traditions,
- cliches,
- technical processes, and
- popular taste.

Consider the growth of one's own work and the work of one's peers by the use of critical strategies involving

- expressive intent (mood, emotion),
- selection of image (cliches, originality),
- composition,
- development of image,
- completion,
- the use of materials,
- the use of tools and equipment,
- the sequence of processes,
- technical competence, and
- experience.

Arrive at personal preferences regarding

- artists,

CRITICISM

- media,
- styles,
- presentation,
- imagery,
- concepts, and
- philosophies.

Summarize critical concerns such as

- recording,
- reporting,
- reviewing,
- soliciting, opinions (expert, popular),
- reading (journals, reviews, criticism).

Advanced

Show self-direction in the use of critical strategies.

- Assess one's work in all stages of production.
- Evaluate its final impact according to the original concept.
- Solicit opinions regarding the success of a piece of work, and comment accordingly.

Demonstrate increased fluency in the use of critical strategies regarding

- description,
- symbolism,
- historical precedent,
- judgement, and
- ideology.

Develop personal preferences for artists and/or schools through

- selection,
- research, and
- supporting arguments.

APPLICATIONS

Implementing Learning Outcomes in Drawing and Painting

A student should demonstrate knowledge of, and the ability to use, the **applications of materials, tools and equipment, and processes of art** in drawing and painting. Here are some possibilities.

The Use of Materials

Extend one's ability to use materials.

- Use media not used previously.
- Use common media in innovative ways.
- Make media from commonly found supplies (dyes, food coloring, kitchen tools, and natural sources).

In order to discover and employ their inherent characteristics use a wide range of materials such as

- watercolors,
- enamels,
- synthetic media,
- oil paints,
- graphite,
- watercolor crayons,
- watercolor papers,
- canvas,
- mattboard,
- varnishes,
- oils,
- encaustic,
- blockouts,
- scraperboard,
- fixative,
- acrylic medium,
- latex,
- tissue,
- bleach,
- oil pastels,
- fabric,
- found materials,
- collage materials,
- food coloring,
- pencil crayons, and
- glues.

APPLICATIONS

In order to discover their relationships (mixed media) combine materials such as

- collages,
- wet/dry/damp combinations,
- wax resists, and
- tempera resists.

Select and use one medium in a variety of ways in order to become fluent in its use.

- Apply ink as wash, line, drybrush, or wet-on-wet.
- Apply pencil to paper, canvas, pebbled board, as rubbed or erased areas to achieve tone or line.
- Apply paint as stain, wash or impasto on a flat or textured surface.

Research various materials to discover their

- sources,
- construction,
- expressive range,
- characteristics,
- history,
- association with specific artists,
- chemical composition,
- local availability,
- liquifiers,
- scientific and common names,
- commercial uses,
- cost, and
- specialized uses.

Recognize and identify materials used by others in drawings and paintings according to the

- availability, quality, and selection of materials throughout history,
- innovative use of common materials,
- criteria for selection, and
- visual characteristics.

Consider various artist's selection of media to arrive at conclusions regarding their

- emotional intent,

A student should demonstrate knowledge of, and the ab lity to use, **vocabulary** drawing and painting. Here are some possibilities.

Review relevant vocabulary from the Art Foundations section.

Become familiar with terms related to drawing and painting projects.

- acrylic,
- aerial perspective,
- airbrush,
- alla prima,
- aquarelle,
- audio-visual,
- atmospheric perspective.
- baroque,
- Bauhaus,
- bistre,
- blackout,
- bristle brush.
- cartouche,
- casein,
- chamois,
- chiaroscuro,
- chisel-edge brush,
- classical,
- cliché,
- color names,
- conceptual art,
- critique,
- cubism,
- curator.
- encaustic,
- enamel,
- environmental art,
- exhibition,
- expressionism.
- Fauvism,
- fixative,
- focal point,
- folio,
- fragmentation,
- frisket,
- fugitive,
- futurism.
- hard edge,
- high realism.
- impressionism,
- incising.
- kitsch.
- matt,
- matte,
- montage,
- museum.
- non-objective.
- op art,
- overpainting.
- pallette knife,
- performance art,
- photo-montage,
- polymer,

VOCABULARY

- pop art,
- portfolio.

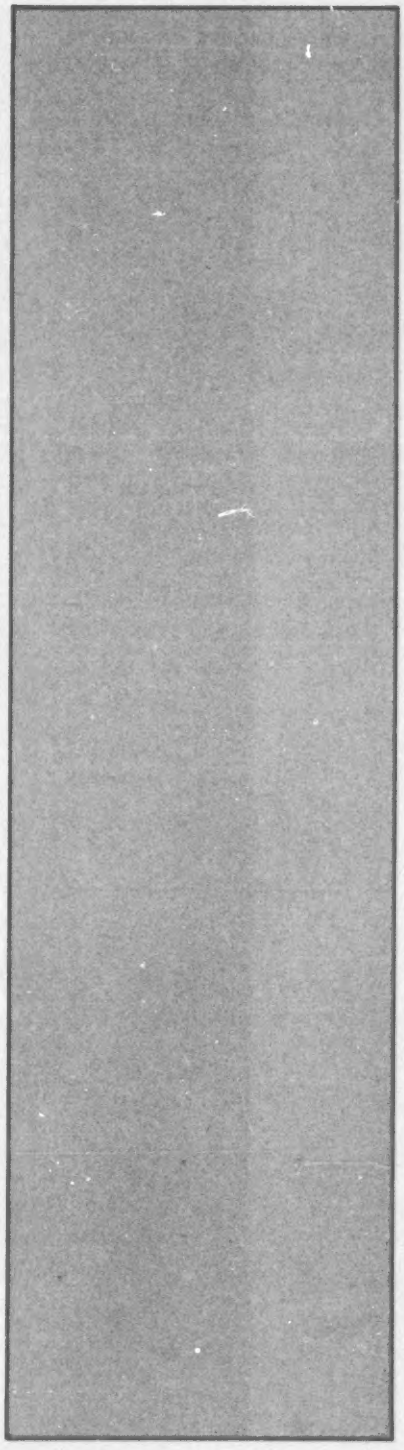
- realism,
- restoration,
- romanticism.

- sable,
- school,
- scraffito,
- scumble,
- sepia,
- sketch,
- stencil,
- stipple,
- style,
- subtraction,
- surrealism,
- spectrum.

- tooth,
- transfer,
- template,
- transpose,
- three-dimensional,
- two-dimensional

- vanishing point,
- video.

- Xerox.



APPLICATIONS

- symbolic intent,
- appropriateness to image,
- expressive potential,
- descriptive potential,
- philosophy,
- methods of working, and
- inventiveness.

Continue to compare and contrast the influence of selected media on a single image

- of one's own,
- of one's peers, or
- of artists of stature.

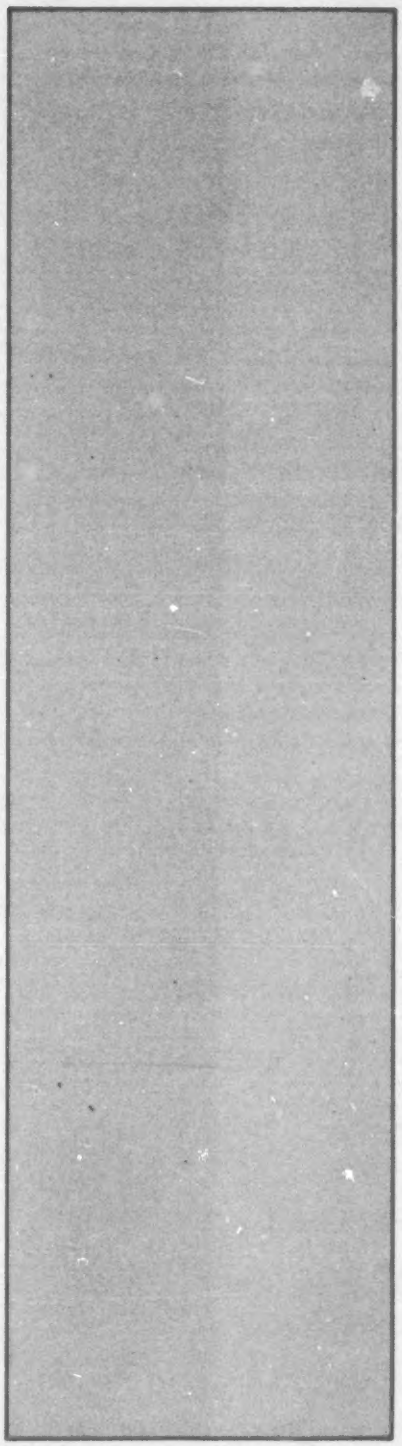
Demonstrate growth in the use of materials through

- self-directed selection (involving experimentation in one's sketchbook, planning major projects, and use in major projects),
- increased control and confidence involving the approach to unfamiliar or familiar imagery, the selection of media commensurate with task at hand, and the use of familiar and unfamiliar materials), and
- flexibility and inventiveness (involving the capitalization upon the accidental, the use of unusual combinations of media, and the changing of media during the process of creating a drawing or painting).

The Use of Tools and Equipment

Learn the proper and skillful use of selected drawing materials and equipment such as

- pens,
- pencils,
- charcoal,
- graphite,
- drawing boards,
- erasers,
- paper cutters,
- light tables,
- inks, and
- crayons.



APPLICATIONS

Learn the proper and skillful use of painting materials and equipment such as

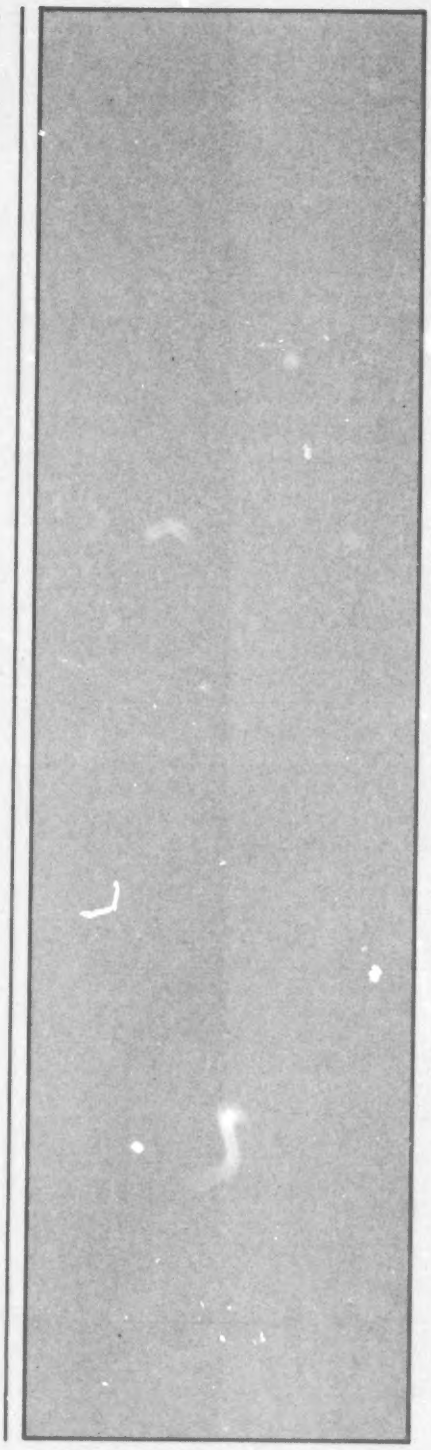
- palettes,
- easels,
- palette knives,
- stretchers,
- canvas,
- stapleguns,
- miterboxes,
- canvas pliers,
- saws,
- nails and fasteners,
- power tools,
- hammers,
- clamps,
- rollers,
- storage containers
- pressurized spray paints, and
- airbrush.

Demonstrate an awareness of hazards related to

- solvents,
- oily rags,
- fixatives,
- adhesives,
- toxic materials,
- lead in paints and paint containers (tubes),
- powdered materials,
- inflammable materials,
- cutting tools,
- power tools, and
- fumes.

Make tools, equipment, and materials such as

- pens (quills, twigs),
- brushes (animal, human hair, plant),
- paper,
- stretchers,
- frames,
- display supports,



APPLICATIONS

- light tables,
- crayons, and
- paints.

The Use of Processes

Use planning processes to

- develop and/or select possible image sources,
- develop compositions, and
- evaluate and select a composition.

Select and prepare surfaces by considering

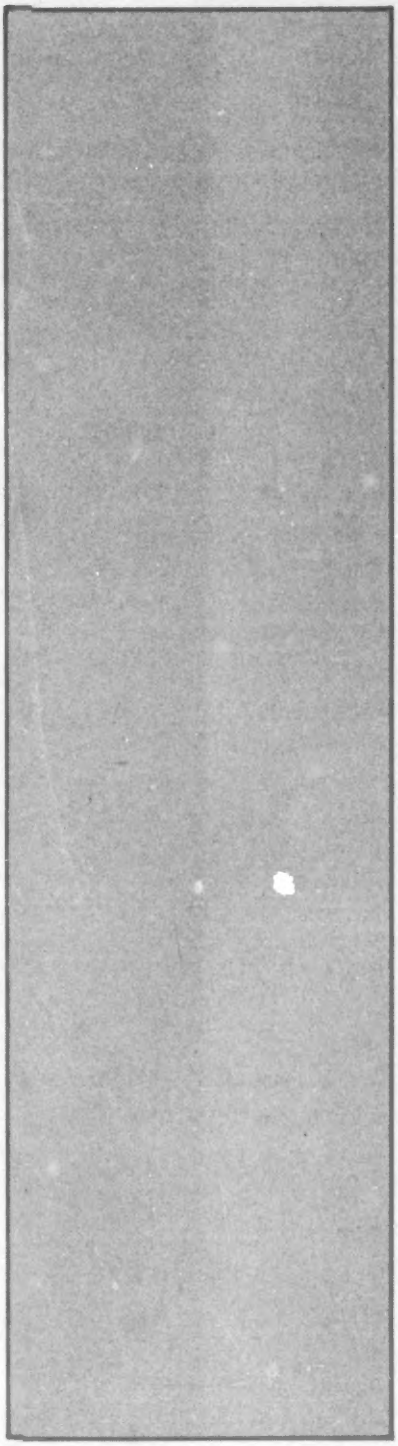
- handmade and machine made,
- paper and board (weight, tooth, color density, quality),
- auxiliary supports (easels, drawing boards),
- canvas construction (fabric, stretchers, fasteners),
- the suitability of wall surfaces for murals,
- types of priming (gesso, casein, latex),
- surface texture (impasto, collage), and
- ways of stretching canvas and paper.

Select and prepare materials

- appropriate to imagery,
- within specific limitations (size, portability, cost),
- in various combinations,
- for various purposes (setting up a palette, selecting solvents, mixing pigments), and
- from raw materials.

Review and expand upon selected drawing processes such as

- rubbings,
- line variation,
- tonal variation,
- wet-on-wet,
- wet-on-dry, dry-on-wet,
- subtractive drawing (erasing, scraping, wiping),
- smudging,
- scraffito (incising, etching),



APPLICATIONS

- collage, and
- resists (masks, stencils, templates).

Review and expand upon selected painting processes such as

- aquarelle (flat, graded washes, glazes, stains),
- texture (stippling, dabbing, sponging, dripping, scumbling, drybrush, blotting, impasto),
- resists (tempera, washout, masks, rubber cement, wax),
- wet-in-wet (alla prima),
- transparent/opaque,
- light to dark/dark to light,
- underpainting/overpainting,
- grisaille,
- encaustic, and
- washout.

Show flexibility in substituting processes and arranging them in sequence in order to

- use materials inventively,
- alter imagery,
- manipulate elements and principles of design,
- follow an historical precedent,
- economize, and
- relate them to processes and materials in other areas of visual expression.

Demonstrate formal and informal evaluative strategies at all stages of development of a drawing or painting.

Use proper clean-up and storage techniques for

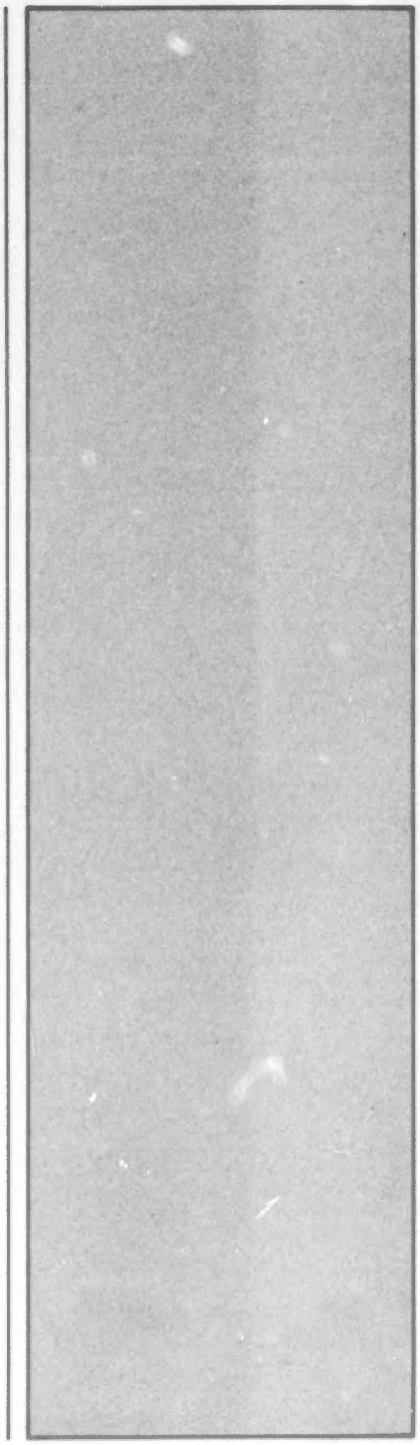
- tools and equipment,
- art work, and
- the work area.

Use appropriate presentation processes to

- plan,
- fix,
- matt,
- frame,

APPLICATIONS

- display,
- label,
- organize portfolios,
- document through audio-visual techniques, and
- advertise.



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A student should demonstrate knowledge of, and the ability to use, **vocabulary** drawing and painting. Here are some possibilities.

Review relevant vocabulary from the Art Foundations section.

Become familiar with terms related to drawing and painting projects.

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- futurism.
- hard edge,
- high realism.
- impressionism,
- incising.
- kitsch.
- matt,
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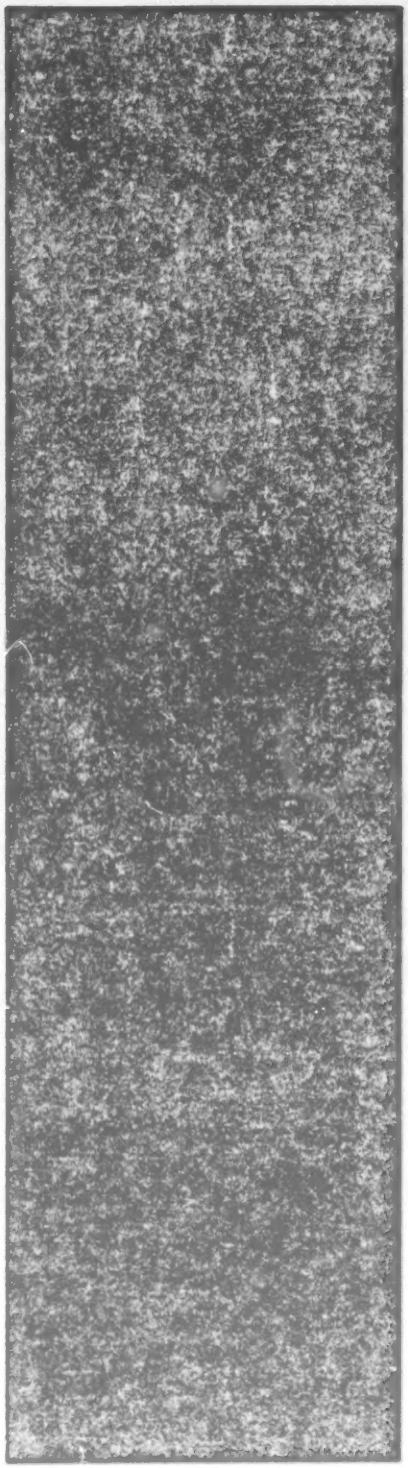

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VOCABULARY

- pop art,
- portfolio.

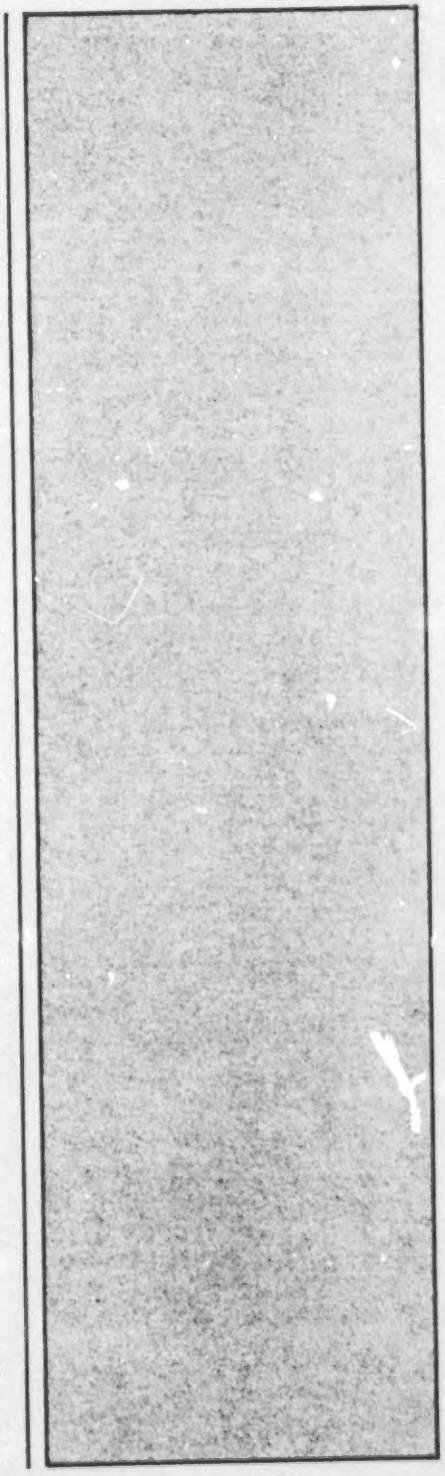
- realism,
- restoration,
- romanticism.

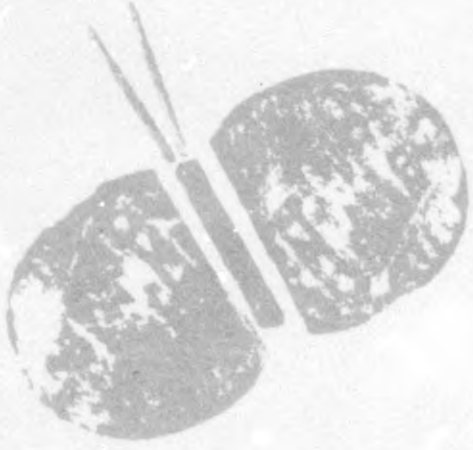
- sable,
- school,
- scraffito,
- scumble,
- sepia,
- sketch,
- stencil,
- stipple,
- style,
- subtraction,
- surrealism,
- spectrum.

- tooth,
- transfer,
- template,
- transpose,
- three-dimensional,
- two-dimensional

- vanishing point,
- video.

- Xerox.





Technological Development and the Graphic Arts

To roll up sticky black ink on a carved woodblock and to pull a proof on mulberry paper is to become part of a tradition said to have had its beginnings in China in the ninth century A.D. Some technical antecedents for modern printing had begun even earlier with the incised configurations on the walls of Paleolithic caves (engraving), the pottery stamps of a later antiquity (blockprinting), and the delicate stencils used for fabric decoration in the Orient (screen printing).

Technological developments in paper and print have run parallel, acting as catalysts for each other. It is only in the last hundred and fifty years that printing on paper has been augmented by the use of film, and more recently, electronics. Other aspects of technology have developed only because images in the form of drawings, diagrams, and, more latterly, photographs have been reproduced and disseminated. It is interesting to speculate on what the world would be like had the technology of the multiple image never been developed, for without print technology it seems unlikely that there could have been an industrial or electronic revolution. And what would this century be like if there were no magazines, films, or television? The expanding print technology has had a direct influence on both the individual and society through its ability to disseminate ideas, perceptions, and feelings.

Printing technology has advanced in response to ideological and commercial motives for spreading the word and picture. Although artists have from time to time contributed in some measure to technological refinements, they have been, on the whole, the beneficiaries of all the techniques developed from the beginning. The reason for this is that print techniques now obsolete in the world of mass circulation are still the preferred media for many creative artists. For example, block printing as a means of creative expression is as justifiable today as it was in ninth century China, but the practical applications of that medium in commercial and ideological enterprise have almost completely disappeared. Of course, not all artists prefer to work with images that are the product of ancient technical developments. Many prefer creative expression through the media of recent advances such as video or computers.

What has all this to do with art in the secondary schools? Part of the answer is that all art can be seen in the context of cultural history, and we know that the influence of print technology on the evolution of our culture has been, and continues to be, critical.

The study of the sublimities of a Rembrandt etching or the variety of commercials on television, renders us a greater understanding of human motivation and communication. By focussing on the content of prints (that is, on the ideas, perceptions, and feelings that have been embodied in them through form and method), the young artist should get a clearer sense of what can be expressed through the various print media. This focus can be redirected to the prints that young artists make in secondary art classrooms.

"Graphics" in the twentieth century has acquired a very broad meaning. A student involved in expressive printmaking gains a microcosmic vision of the world of graphics. A fuller meaning of the word demands an introduction to many more concepts and operations. For example, photography is essentially a graphic art, and, though it may be a personally expressive medium, the ease with which it simply documents, illustrates, or analyses does demonstrate the greater realm of graphics. This, too, can be part of the student's experience. The graphic artist who deals with mass media demonstrates the ultimate meaning of the word. In the rapid creation of multiple copies of visual images the artist must understand the communicative and commercial nature of print and must know the precise requirements of specialized copiers, platemakers, printers, and binders.

It is important to realize that printmaking is simply another way to make an image and that particular characteristics of printmaking appeal to artists of all ages. One thinks immediately of the sensuousness of materials and techniques — the rolling up of printer's ink, the pleasures of carving wood with a sharp knife, the grainy pull of the limestone on a grease pencil. Also, one thinks of the excitement of building up an image on plate, block, or stone, not knowing what the image will really look like until the first proof is pulled. Finally, there is the fact that one can produce multiples, making it possible to share the product of one's creativity and still retain it for one's self.

IMAGERY

Implementing Learning Outcomes in Graphics

A student should demonstrate knowledge of, and the ability to use, **imagery** in graphics. Here are some possibilities.

Basic

Review and select image-development strategies appropriate for use in graphics from those given in the Art Foundations section.

Select and/or create images that utilize the unique characteristics of graphics based upon

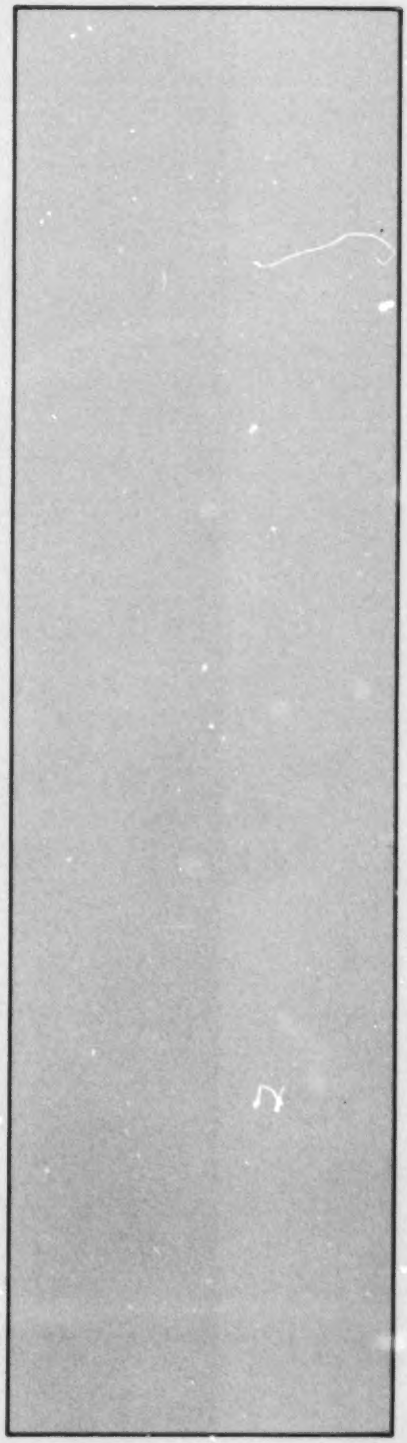
- a theme (human figure, the moon, the sun, man-made forms, architecture, animals, still life),
- observation (still life, natural and man-made forms),
- the creative arts (poetry, literature, music, photography, film, dance, television, other visual expression areas),
- memory and experiences (recent, distant),
- imagination and fantasy (the surreal, dreams, science fiction), and
- events (reported in the popular media, current and historical.

Capitalize upon the relationship between the image and the characteristics of a graphic process through

- the use of massive shapes in developing an image in a collagraph,
- consideration of the full tonal range available in producing an image for a lithograph,
- the use of the metamorphosis method of image development for animation,
- conversion of a line drawing to an etching,
- recognition and employment of the relationships between high-contrast photography and photographic screen printing,
- the use of half-tones to achieve tonal representation in photo-related printing processes, and
- the use of pixillation, high- and low-speed filming, and lap dissolves in film-making.

Recognize, compare, and contrast printed images as characterized by

- the reverse nature of woodblock, linocut, and liftprint to non-reversed image of stencil prints, offset prints, and photographs,
- the contribution of various surfaces to image in printmaking (paper, block, plate, ink surfaces),
- the use of unedited film versus respliced, juxtaposed images in film-making,



IMAGERY

- the use of cutouts versus models or drawings in animation, and
- the choice of quality and cost versus purpose and effect of imagery in graphic design.

Integrate imagery developed in other visual expression areas in graphics projects.

Advanced

Demonstrate self-direction and continuity in the development of personal images suitable for use in graphics.

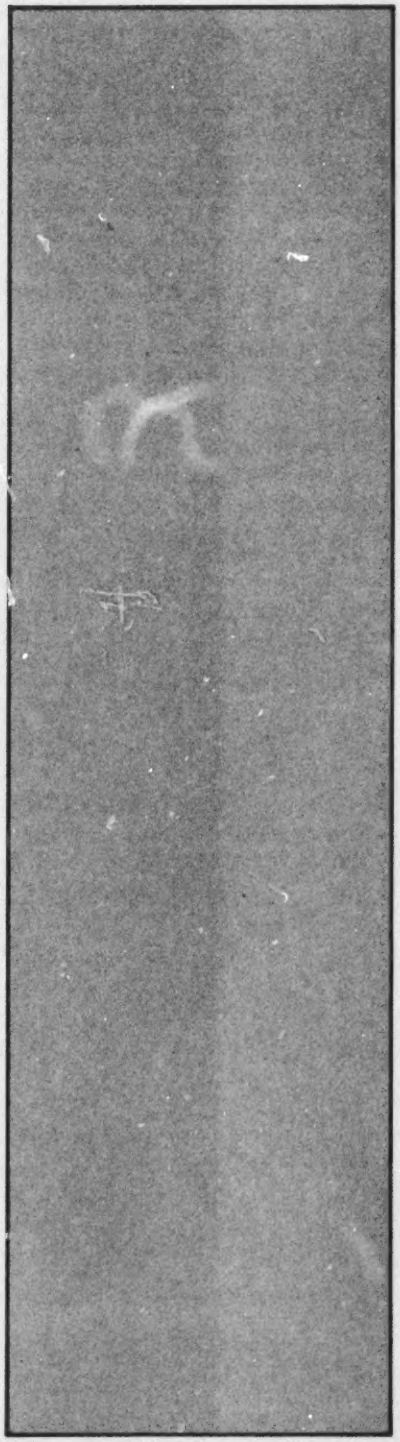
- Select and produce images according to specific criteria (taste, lifestyle, culture, purpose, expression).
- Produce images that solve specific and/or assigned problems of design.
- Develop a series from a single image (a series of scenes, a passage of time sequence, a metamorphosis).

Demonstrate inventiveness and mature interpretation in the use of images developed for graphics.

- Combine processes (photography and etching, design — layout and photography, printmaking and animation).
- Extend graphic processes into other areas of visual expression (hand coloring printed or photographed images, printing on clay or fabric, printing over a collage).
- Recognize and use unplanned developments that occur during project work.

Explore graphic images directed to a personal style.

- Extend a single image through explorations in several graphic media.
- Select, extend, and repeat characteristics of one's own graphic images in other ways (as messages, in material usage).
- Relate personal graphic images to historical precedents by working within a tradition or allowing images to be influenced by those of a master graphic artist (contemporary or historical).



Implementing Learning Outcomes in Graphics

A student should demonstrate knowledge of, and the ability to use, the **elements and principles of design** in graphics. Here are some possibilities.

Basic

Identify and emphasize **line** as an element of design.

- Examine the qualities of line in print (embossed, etched, gouged, positive, negative).
- Discover the variety of lines possible in one print medium (from different cutting tools in lino, bites in etching, or from drawn, brushed, or pressed-on line in graphic design).
- Photograph examples of line in the man-made or natural environment.
- Create a film by recording the gradual development of a line drawing.
- Use linear materials in a collograph (yarn, wire, wool, glue).

Identify and emphasize **texture** as an element of design.

- Compare and contrast textural qualities of prints (linocuts, collagraphs, etchings).
- Examine commercial press-on form textures for graphic design.
- Collect images that demonstrate the relationship of texture to tonal qualities in various print processes (crosshatching in etching, dot pattern in photoscreen printing, wiping technique in aquatint).
- Create a variety of printed textures (relief, rubbed, embossed).
- Compare the textural qualities of different print papers, photographic papers, inks, and films.
- Apply lighting techniques to explore tone values in photographic white-on-white textures (eggs, tiles, fabric, paper, netting, chalk, stucco) or black-on-black textures.
- Select and print from found objects having unusual textures (soles of shoes, wire mesh, foil, fabric).
- Compare visual textures of half-tone screens.

Identify and emphasize **color** as an element of design.

- Examine the natures of subtractive and additive color mixtures as they relate to printing.
- Examine printed color (opaque, transparent, overprinted colors, color separations).
- Examine color selected in advertising and speculate on intended consumer reaction (limited range, emotional appeal).

DESIGN

- Use tone in photographic techniques (gray scale in process camera copy, gray card in black and white tonal photography).

Identify and emphasize **balance** as principle of design.

- Arrange the content of an image to achieve symmetrical balance.
- Collect advertisements that are strongly asymmetrical.
- Relate balance to content in advertising. Disucss viewer impact (stability, unrest).
- Search for examples of radial balance in graphics.

Identify and emphasize **unity** as principle of design.

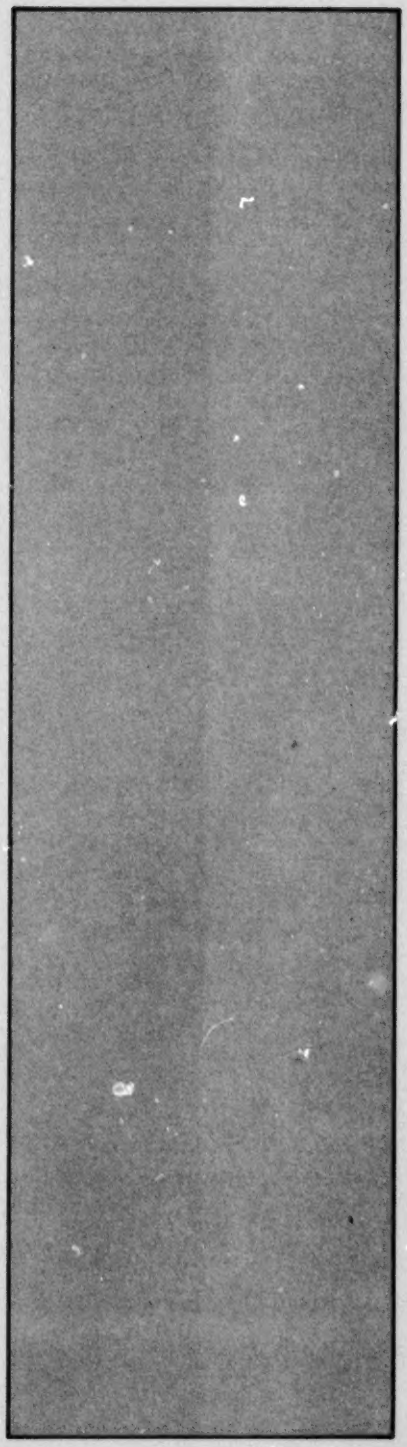
- Create visual unity in an etching, linocut, or graphic design by the hatching or dotting of tone.
- Create a unified screen print using a monochromatic color scheme.
- Establish compositional unity in a layout through the use of devices (clustering elements around a point, connecting elements to a line).

Identify and emphasize **contrast** as principle of design.

- Process black and white photographs to alter contrast, using high-, low-, and medium-contrast papers, and lithographic film.
- Consider the effect of juxtaposing contrasting colors in graphic design
- Use color to create contrast in an otherwise repetitious design.

Identify and emphasize **pattern** as principle of design.

- Discuss the repeatable nature of prints to create pattern.
- Examine the impact of a number of prints ordered, mounted, and displayed in series.
- Use a repeated printed image as decoration (border patterns, tiles, stencils).
- Design a package that capitalizes upon repetition (many identical packages in the display).
- Explore the use of repetition in animation (of backgrounds, gestures, details).
- Print repeat copies from a single photographic negative, altering focus, exposure times, or paper for comparative results.
- Gradually reduce the printing surface of a block print to explore the variety in visual impact.
- Attempt to reach high standards of control in repeat printings from one etching plate.



DESIGN

Identify and emphasize **emphasis** as principle of design.

- Examine ways in which artists have achieved emphasis in intaglio prints, screen prints, and relief prints.
- Create emphasis in a poster design through the manipulation of color, size, shape, image, and letter placement.
- Select typefaces that emphasize the message or intent of a brochure or poster.
- Design an image for a wood block print that emphasizes a feature in the wood (knot, grain, texture).
- Collect printed images of consumer items that demonstrate an effective use of emphasis.

Identify and emphasize **movement** and **rhythm** as principles of design.

- Discuss the nature of movement in film and how movement is achieved.
- Discuss the use of repetition in animation (backgrounds, gestures).
- Explore photos which imply movement through the use of blurred images, long time exposures of moving images, and overlaps of two or more negatives in processing.
- Produce photographs that record a progression.
- Make overlapping transparent cells (cellulose acetate) of a repeated image.
- Compare film and video as vehicles for creating the illusion of movement.
- Develop a storyboard to plan movement sequences.
- Wipe ink on an etching plate in a way that suggests movement in the resulting print.
- Make repeated rubbings of an object in order to suggest movement within one print.

Advanced

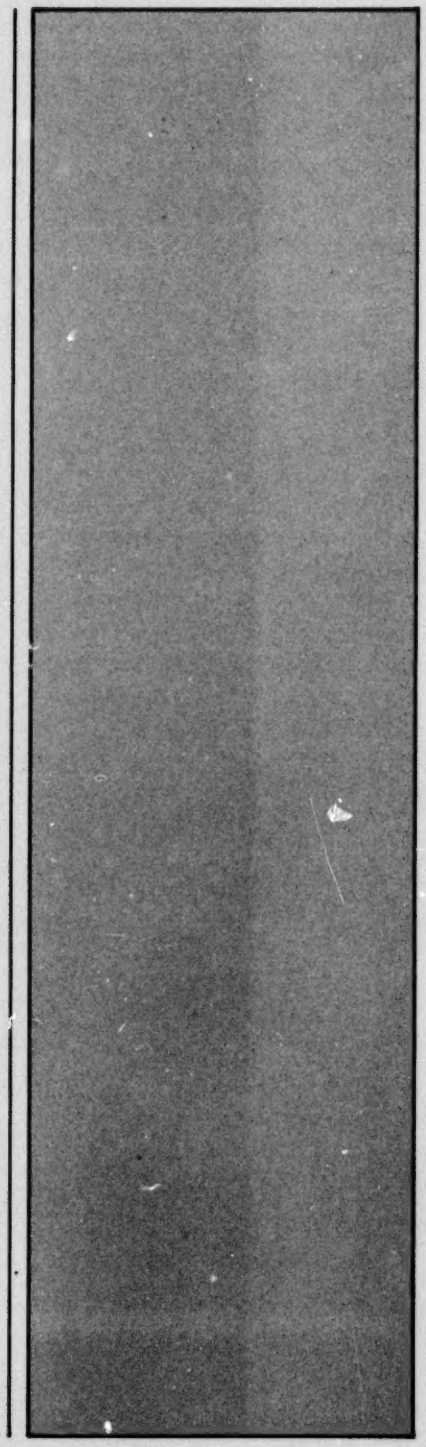
Demonstrate self-direction in applying the elements and principles of design to graphics projects.

- Experiment with design problems through photography, in a sketchbook, in storyboards, in roughs and layout designs, and/or through collage.
- Manipulate elements and principles of design in all stages of advanced projects in graphics.
- Enhance communicative aspects of graphic design through manipulation of selected elements and principles.

DESIGN

Describe, discuss, and apply the elements and principles of design and their relationships in a manner commensurate with artistic maturity and accomplishments in graphics

- while planning,
- in progress, and
- on completion.



Implementing Learning Outcomes in Graphics

A student should demonstrate knowledge of, and the ability to use, **historical and contemporary developments** in graphics. Here are some possibilities.

Basic

Demonstrate an awareness of graphics as part of the heritage of art.

- Interview and/or research local printmakers, graphic artists, photographers, or film-makers.
- Visit advertising agencies and printing or newspsper plants.
- Interview the curators of art galleries or the collectors of graphic arts.
- Compare and contrast aspects of book design, (jackets, illustrations, layout, format).
- Examine the differences between limited edition and mass-produced prints.
- Photograph and display graphic designs observed in public places.
- Contrast traditional and innovative graphic design techniques.
- Compare and contrast an artist's graphic imagery to his or her imagery in other media.
- Recognize the relation between graphics and other disciplines (textile arts, television, advertising, science, business, music).

Demonstrate an awareness of major artists and movements where applicable to selected projects.

Demonstrate an awareness of major directions in graphics in the areas of

- television and the movie industry,
- Japanese block prints and stencils,
- the history of lettering, typefaces, and alphabets,
- the invention and development of etching, engraving, lithography, photography, and silkscreen,
- print versus reproduction,
- photocopying as printmaking,
- the relation between commercial art and fine arts, and
- book and magazine design.

Integrate knowledge gained from art history into one's own work in graphics in terms of

DEVELOPMENTS

- style,
- tradition,
- image sources,
- trends,
- innovations (philosophical, technical),
- influence and popular appeal,
- symbolism, and
- story line.

Be aware of local developments in graphics such as

- artists, designers, and craftsmen of stature,
- exhibitions and film festivals,
- sources of documentation (libraries, museums),
- national trends (as seen in arts, craft, and design magazines),
- critical acclaim, major shows,
- cultural influences,
- motivation of artists and craftsmen,
- thematic similarity and diversity,
- advertising campaigns, public relations, and commercial trends, and
- consumerism.

Advanced

Show self-direction in the study of art history as appropriate for major projects relating to

- the handling of media,
- approaches or styles,
- historical precedents,
- emotional intention and/or responses,
- themes,
- symbolism,
- metaphor, and
- parallels through time.

Compare and contrast graphic art works in order to identify historical precedents.

DEVELOPMENTS

Speculate upon the intended influence of graphic arts on behavior by examining

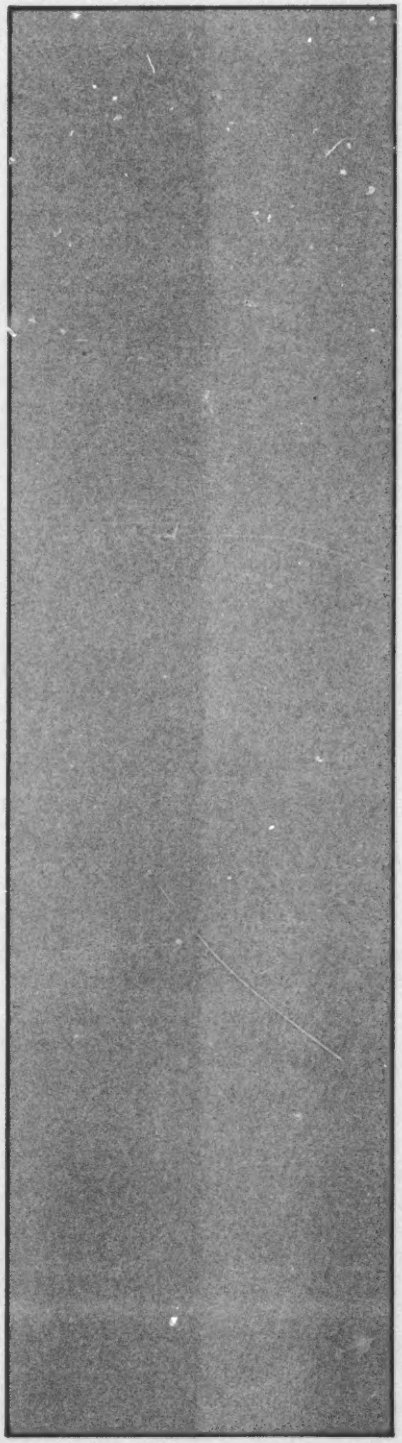
- billboards, signs,
- film and television,
- documentary photography,
- subliminal seduction, and
- subliminal seduction, and
- manuscript and print.

Integrate into one's own work in graphics, historical developments concerning

- processes,
- media,
- imagery, and
- style.

Consider personal skills and interests in relation to career opportunities in graphics such as

- graphic designing,
- layout artistry,
- book designing,
- press operating,
- camera operating,
- sign painting,
- textile printing,
- photography,
- audio-visual artistry,
- television and film camera operating,
- printmaking,
- film-making,
- framing, and
- poster designing.



Implementing Learning Outcomes in Graphics

A student should demonstrate knowledge of, and the ability to use, **reasoned criticism** in graphics. Here are some possibilities.

Basic

Use the reasoned criticism in the Art Foundations section of this book to review strategies for evaluating and criticising works of art. Demonstrate the ability to

- identify,
- describe,
- speculate, and
- evaluate, assess, and summarize.

Apply appropriate critical graphic works, showing an awareness of

- artists,
- schools,
- styles,
- cultures,
- innovations,
- traditions,
- clichés and fads,
- technical processes, and
- popular taste.

Use critical strategies in discussing the growth in one's own work and the work of peers in the areas of

- expressive intent (mood, emotion),
- selection of image (clichés, originality),
- public and private images,
- design and printed image,
- composition,
- development of image,
- degree of completion,
- materials used,
- tools and equipment used,
- sequence of processes,
- technical competence,
- experience,
- problem-solving,

CRITICISM

- communicative intent,
- documentation,
- craftsmanship in combined use of materials and imagery, and
- final product.

Arrive at personal preferences regarding

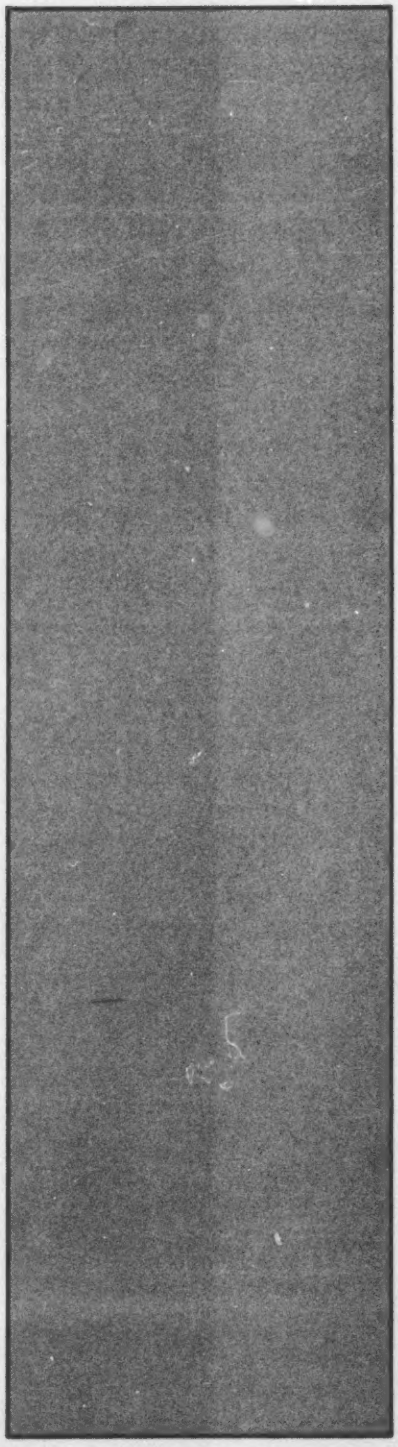
- one's own work,
- artists, film-makers, designers, and photographers,
- media,
- styles,
- presentation,
- intent,
- imagery,
- concepts, and
- techniques.

Summarize critical concerns by

- recording,
- reporting,
- reviewing,
- soliciting opinions (expert, popular), and
- reading and viewing (films, journals, reviews, criticism).

Speculate upon the success of an image in regard to its intent or audience

- in advertising and posters,
- in the effect of multiple copies on value,
- in technical production,
- in ownership and status, and
- in private and public ownership.



Advanced

Show self-direction in use of critical strategies.

- Assess one's work in all stages of production.
- Evaluate the project's impact according to the original concept or problem.
- Solicit opinions regarding the success of a piece of work, and comment accordingly.

CRITICISM

Demonstrate increased fluency in the use of critical strategies regarding

- problem-solving,
- description,
- symbolism,
- historical precedent,
- judgment,
- ideology, and
- communication.

Develop and state personal preferences among artists or schools according to

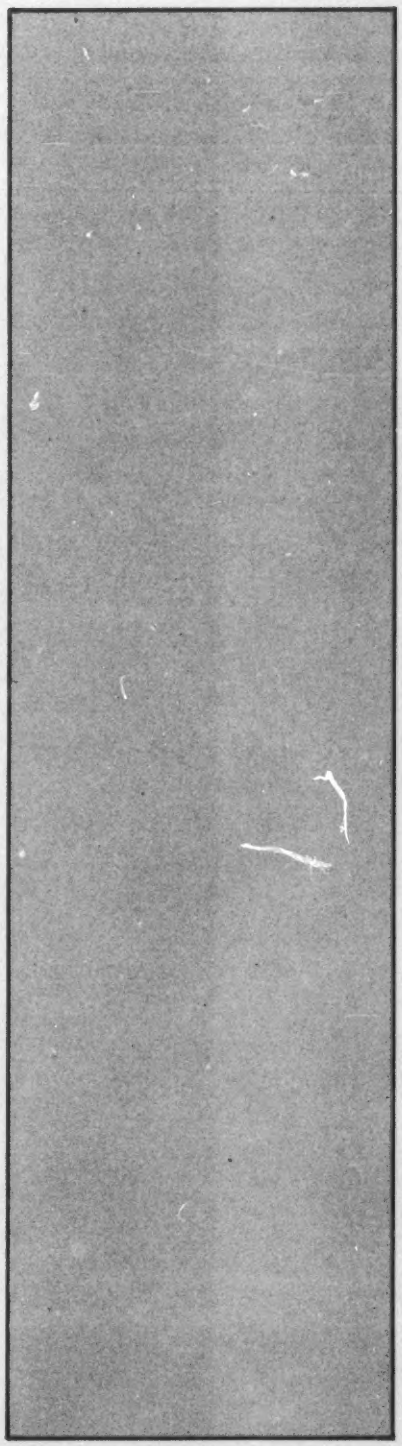
- selection,
- research, and
- supporting arguments.

Consider the legal implications of graphic arts (copyright, use of photographs, logos, trademarks).

Consider the possible worth of an artist's work

- as an investment,
- as produced for commercial use,
- in terms of the hourly rate of an artist or designer, and
- in intrinsic, personal value.

Consider the historical development of promoting an artist's work (guilds, sponsorship in the Renaissance, patrons, the Canada Council, awards, apprenticeships, unions).



APPLICATIONS

Implementing Learning Outcomes in Graphics

A student should demonstrate knowledge of, and the ability to use, the **applications of materials, tools and equipment and processes of art** in graphics. Here are some examples.

The Use of Materials

Extend one's ability to use graphic materials

- in traditional ways,
- in new ways, and
- for new purposes.

Discover and extend fully the inherent characteristics of **relief materials** such as

- wood,
- found materials,
- cardboard,
- linoleum,
- Styrofoam,
- wax,
- inks,
- acetate,
- glues,
- shellac,
- papers, and
- plasticene.

Discover and extend fully the inherent characteristics of **intaglio materials** such as

- Plexiglas,
- metal plates (copper, zinc, aluminum, tin plate, brass),
- inks,
- retarders,
- grounds (hard, soft),
- acids (nitric, hydrochloric),
- acid resists (stopouts, enamels, varnish, resin, sugar lift),
- papers,
- ammonia,
- talc, rouge, or emery,
- machine oil,

APPLICATIONS

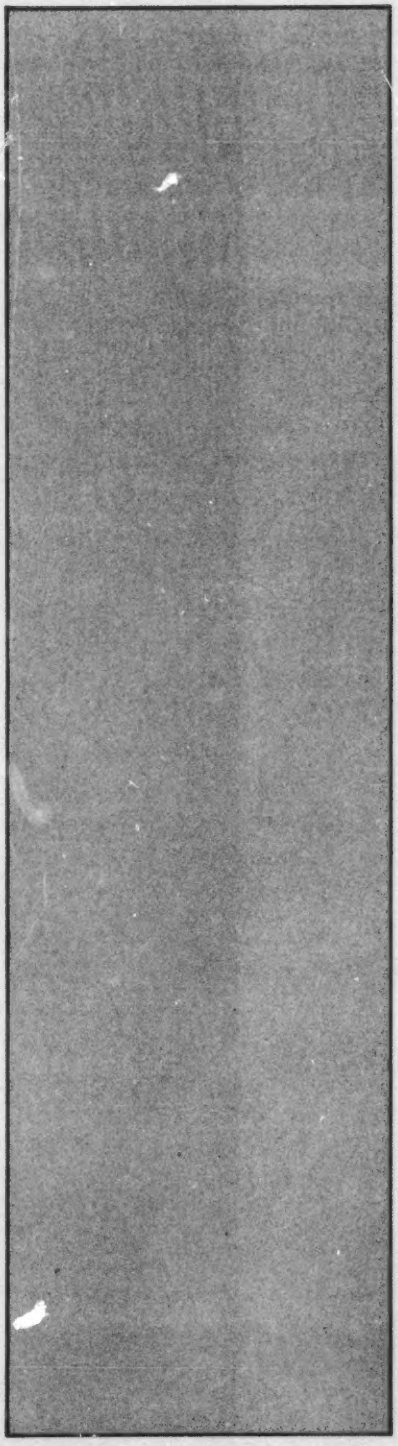
- wiping materials (tarlatan, cheesecloth, newsprint, cardboard, hand),
- blotters, and
- wiping rags.

Discover and extend fully the inherent characteristics of **graphic design materials** such as

- mock-up materials (color key, color transfer letters),
- inks,
- friskit,
- stencil paper,
- pencils,
- technical pens,
- pressure transfer lettering,
- stencil films, block out films (rubylith, amberlith),
- wax,
- tapes (masking, transparent),
- rubber cement,
- photomechanical transfers (P.M.T.'s),
- paint,
- paper, illustration board, photographic papers,
- body type,
- acetates,
- opaque ink, tape, paper,
- film (orthographic, line), and
- film developers and fix.

Discover and extend fully the inherent characteristics of **screen-printing materials** such as

- block outs (glue and water, tusche, paper, shellac, water mask),
- inks, retarders, transparent base, extenders,
- developers,
- solvents,
- acetate,
- hand cut emulsion films,
- tapes,
- shellac,
- screen fabric (silk, polyester, nylon, cotton organdy),
- photo emulsions, and
- fixers.



APPLICATIONS

Discover and extend fully the inherent characteristics of **lithographic materials** such as

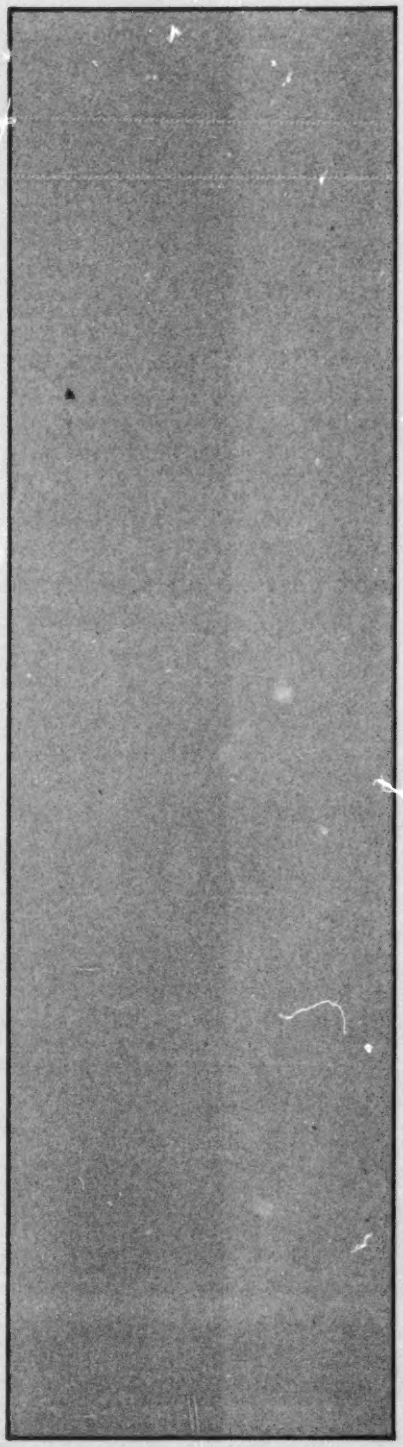
- plates (metal, paper, presensitized),
- wetting solutions,
- stones,
- gum arabic,
- tusche, wax, crayons, pens,
- inks,
- soap,
- grease,
- etch,
- developers, fixers, lacquers, and
- solvents, blanket wash.

Discover and extend fully the inherent characteristics of **photographic** and **film-making materials** such as

- film (orthochromatic, panchromatic, color slide, color print, movie),
- developer,
- stop bath,
- fixer,
- papers (paper base, plastic base, thickness, tint, surface texture and sheen, type of emulsion, color sensitivity and contrast),
- drymount tissue,
- matte board,
- acetate,
- toners,
- wetting agents,
- washing agents,
- splicing materials,
- recording tape, and
- videotape.

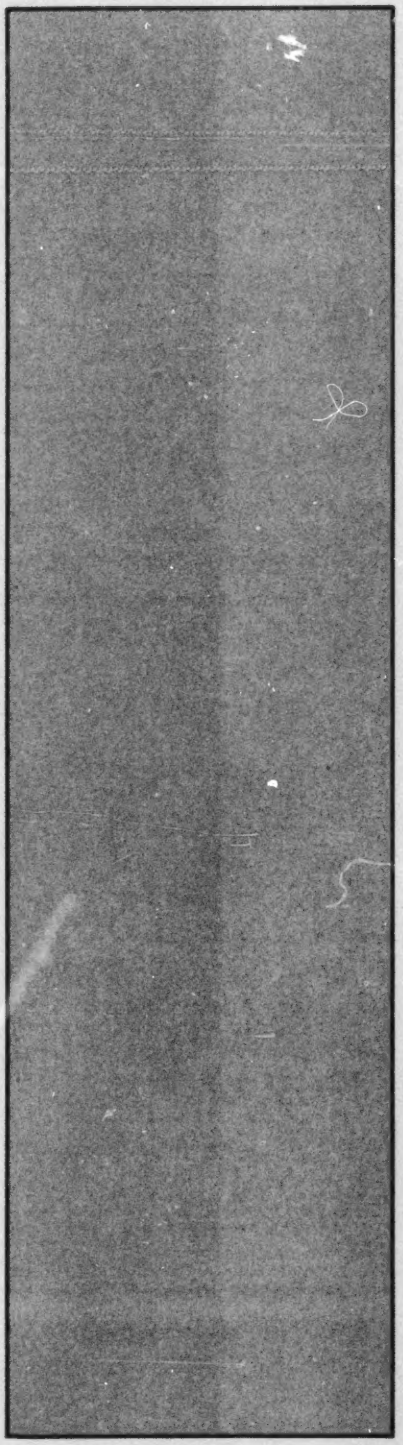
Learn the safe use, storage, and protection procedures concerning hazardous materials and equipment, considering aspects such as

- solvent (varsol/solvent, lacquer thinner/adherent/roller conditioner, methyl hydrate),
- acids (etching, photographic hypo),
- flammable materials (solvents, adhesives, fabrics),
- adhesives (rubber cement, airplane glue, contact cement, spray adhesive, white resin glue, epoxy),



APPLICATIONS

- caustics (photo developer, lye),
- powdered materials (developer ingredients, trisodium phosphate),
- fumes (solvents, inks, developers),
- poisons (potassium dichromate, lead acetate, indigo),
- light (ultraviolet, arc lamp),
- safety equipment (guards on offset, oily rag containers, ink and fountain dispensers, papercutters, bench hooks), and
- appropriate clothing.



The Use of Tools and Equipment

Learn the proper and skillful use of selected **relief printing** tools and equipment such as

- wire brushes,
- gouges, Japanese knives, X-Acto knives, lino tools,
- sharpening stones,
- bench hooks,
- brayers,
- ink knives,
- ink slabs,
- etching presses,
- proofing presses,
- burnishers, spoons, barens,
- saws,
- files,
- brushes, and
- drills.

Learn the proper and skillful use of selected **intaglio printing** tools and equipment such as

- drypoint needles,
- scrapers,
- burnishers,
- shears,
- hot plates,
- leather dabbers,
- acid baths,
- etching presses,
- spatulas, ink knives,
- files,

APPLICATIONS

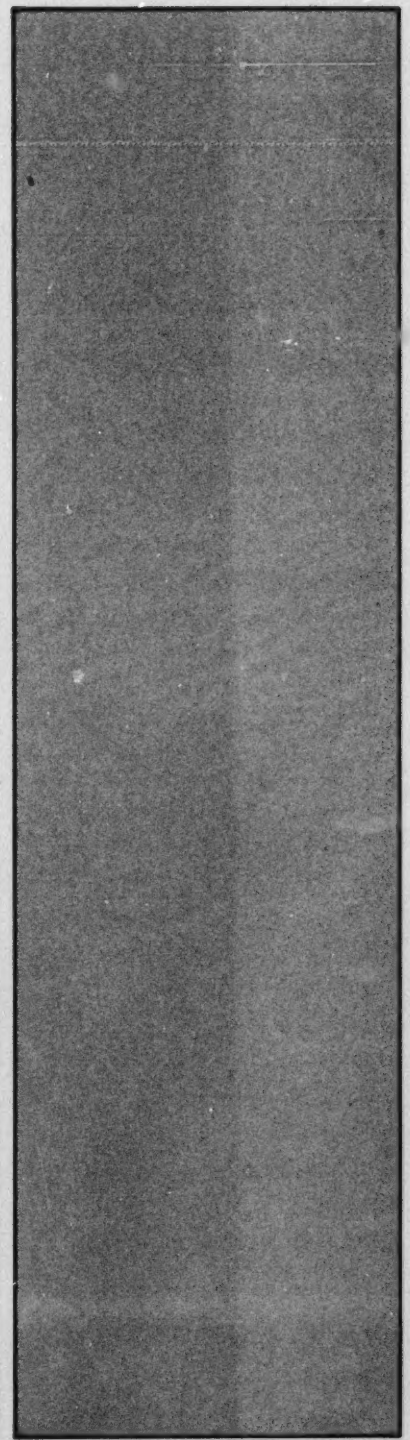
- sharpening stones,
- burins,
- etching needles,
- brushes,
- dust bags or boxes,
- damping baths, and
- blankets.

Learn the proper and skillful use of selected **screen printing** tools and equipment such as

- screens (frame, fabric, hinges, baseboard),
- stretching pliers,
- stapleguns,
- hammers,
- squeegees,
- drying racks,
- brushes,
- X-Acto knives,
- swivel cutters,
- cords,
- washout sprayers,
- scrub brushes,
- glass sheets,
- arc lamps, light sources, and
- vacuum frames.

Learn the proper and skillful use of **lithographic** tools and equipment such as

- levigators,
- lithographic stones,
- rollers,
- presses (offset, lithographic),
- plate burners,
- layout cameras,
- half-tone screens,
- developing trays,
- P.M.T. processors,
- folders, collators,
- binding equipment,
- contact printers,



APPLICATIONS

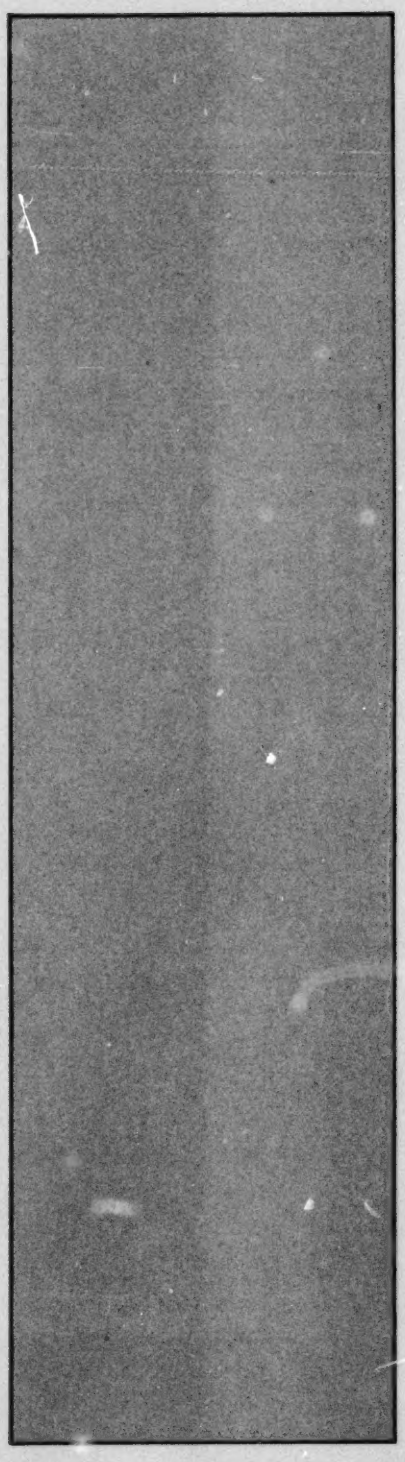
- rubber stamp makers, and
- pumice blocks.

Learn the proper and skillful use of **graphic design** tools and equipment such as

- pica rulers,
- process camers,
- T-squares,
- gray scales,
- compasses,
- rulers and straight edges,
- non-reproducing pencils,
- airbrushes,
- brushes,
- pens,
- felt-tip markers,
- X-Acto knives,
- light tables,
- Xerox,
- half-tone screens,
- contact printers, and
- typesetting equipment.

Learn the proper and skillful use of **photographic** and **film-making** tools and equipment such as

- cameras (S.L.R., range finder, large-format, pinhole, movie, video),
- lenses (macro, zoom, wide-angle, telephoto, standard),
- tripods,
- filters,
- flashes, and lights,
- exposure meters,
- umbrellas,
- enlargers,
- tanks,
- flash meters,
- reels,
- developing trays,
- washing tanks,
- tongs,
- safelights,



APPLICATIONS

- timers
- editors,
- splicers,
- projectors,
- copystands,
- tape recorders,
- dissolve control units, and
- drymount presses.

The Use of Processes

Use **planning processes** involving

- the selection of appropriate image, symbol, and type to transfer to selected methods,
- storyboards,
- thumbnail sketches,
- overlays,
- comprehensives, and
- design and color separations.

Use processes appropriate for **relief print block making**.

- Prepare the block (carve, glue, shellac).
- Typeset.

Use processes appropriate for **relief print block printing**.

- Prepare paper and ink.
- Ink.
- Print mechanically by press or burnish by hand.
- Register.
- Emboss.

Use processes appropriate for different **intaglio print plate-making**.

- Etch with acid.
- Score or scratch with dry point.
- Engrave by incising with burin or gravure.

APPLICATIONS

Use **printing processes** appropriate for different **intaglio prints**.

- Prepare the paper and ink.
- Ink and wipe.
- Pull the print.
- Emboss.

Use **screen-constructing processes** appropriate for different **serigraph prints**.

- Prepare direct manual stencils (glue, tusche, lacquer, gelatin, wax, oil, crayon).
- Prepare indirect manual stencils (paper, knife-cut, water- or lacquer-based film, found, tape).
- Prepare photomechanical stencils (from hand-down positives, printed positives photographic positives, orthochromatic positives, panchromatic positives, half-tones, color separation).

Use **print processes appropriate for different serigraph prints.**

- Prepare ink. (Add extender or transparent base; use retarder; mix color.)
- Apply ink (print stroke, flood stroke, squeegee angle).
- Register.

Use **preparation processes** appropriate for different **lithographic prints** including

- stone (graining, drawing, desensitizing, proving),
- offset (exposing the plate, developing the image, plate to press, press run), and
- hand-drawn images on metal or paper plates.

Use **print processes** appropriate for different **lithographic prints involving**

- proofs, and
- registration of plates and paper.

Use **camera-operating processes** appropriate for different **photographs,** taking into consideration such aspects as

- the relationship between shutter speed and diaphragm (inverse correlation),
- lens functions (normal, wide-angle, telephoto, zoom, micro, macro),

APPLICATIONS

- light meter operation (reflected light, incident light, flash),
- artificial light (flash-guide number, bounce, filters, floods, umbrellas, backdrops), and
- focus and depth of field.

Use **film-selection processes** appropriate for different **photographs**.

Use **image-selecting** processes appropriate for different **photographs**.

Use **developing processes** appropriate for different **photographs**, taking into consideration such aspects as

- loading film into the developing tank,
- mixing developers for standard and specific results,
- timing, and
- fixing, washing, drying, and storing.

Use **printing processes** appropriate for different **photographs**, taking into consideration such aspects as

- contact prints,
- test strips,
- enlargements, and
- developing, drying, and touchup.

Use **graphic arts processes** appropriate for different **photographs**, taking into consideration such aspects as

- camera-ready copy,
- the choice of film (line or ortho),
- diaphragm and shutter speed,
- exposure, and
- developing, fixing, washing, and drying.

Use **animation processes** appropriate for different **photographs**, taking into consideration such aspects as

- the preparation of registered drawings, models or cut outs,
- camera preparation (stand, focus, lighting angle, gray card),
- the registration of the image,
- single or multiple exposures, and
- pixillation.

APPLICATIONS

Use **film-making processes** appropriate for different **photographs**, taking into consideration such aspects as

- single system (sound and image in video or Super-8 camera),
- double system (camera and tape recorder, edit, splice, transpose, project).

Use processes in **graphic design** involving

- the design of image,
- paste-up processes,
- copy camera processes, and
- stripping and masking.

Use processes in **typography** involving

- typesetting,
- lockup, and
- proofing.

Use other graphic processes concerning **minor graphic techniques** and involving

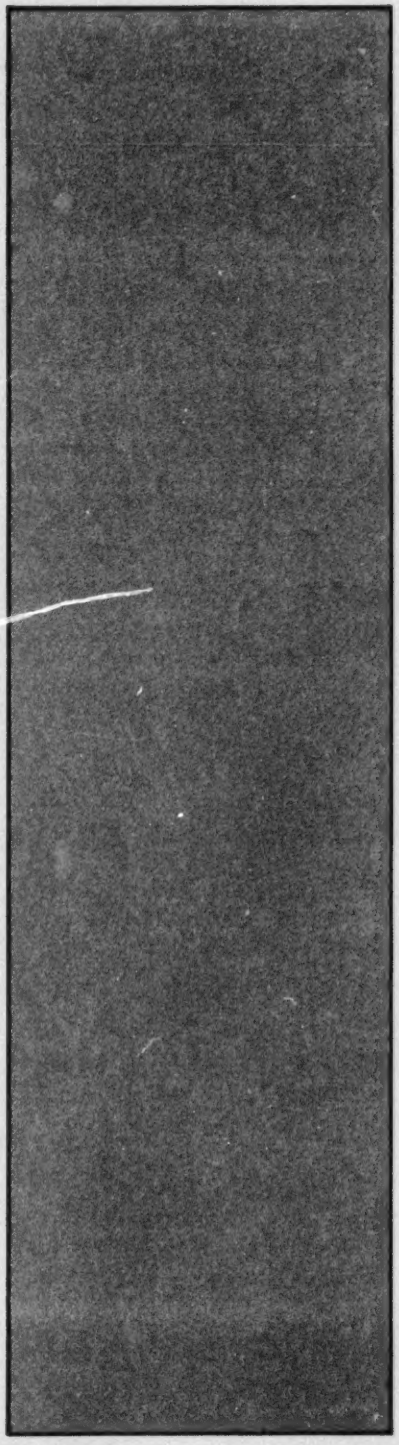
- lift prints,
- paper stencils (stippling, pouncing, airbrush painting),
- tracing etchings, on to clear acetate, and
- stamp printing (potato, rubber, stamp-making).

Use other graphic processes concerning **duplicating systems** and involving

- spirit,
- stencils, and
- electrostatic.

Use **presentation processes** involving

- dry mounting,
- matting and framing,
- project, dissolve control, tape recorder combinations,
- bookbinding,
- strip film for sound movie projection, and
- mock-up and packaging.



VOCABULARY

A student should demonstrate knowledge of, and the ability to use, **vocabulary** relating to graphics. Here are some possibilities.

- acetate,
- acid,
- airbrush,
- animation,
- aperture,
- aquatint,
- archival,
- atelier,
- autoscreen.

- back drop,
- baren,
- bellows,
- bench hook,
- bevel,
- bite,
- blanket,
- bleeding,
- block,
- blockout,
- brayer,
- burin,
- burnish,
- burr.

- camera,
- carbon arc,
- carrier,
- cells,
- chase,
- collograph,
- color separations,
- comprehensive,
- contact print,
- contrast,
- copystand,
- cut film.

- darkroom,
- depth of field,
- develop,
- developer
- diaphragm,
- dropout,
- dry mount
- dry point.

- edit,
- edition,
- electrostatic,
- elimination printing,
- embossing,
- emulsion,
- engraving,
- enlargement,
- etching,
- exposure,
- extender.

- feed,
- film,
- filter,
- fixer,
- flood,
- focus,
- font,
- frisket,
- f-stop,
- furniture.

- gelatin,
- gloss,
- gouge,
- grain,

VOCABULARY

- graphic,
- gravure,
- gray scale,
- ground (soft and hard),
- guide number

- half-tone,
- handcut,
- hardground,
- headline.

- impression,
- intaglio.

- justification.

- key image.

- lacquer,
- layout,
- lens,
- levigator,
- liftground,
- lift print,
- light meter,
- line art,
- line engraving,
- lino cut,
- lino print,
- lithography,
- lock up,
- lower case.

- macro lens,
- masking,
- matt,
- matte,
- matting,

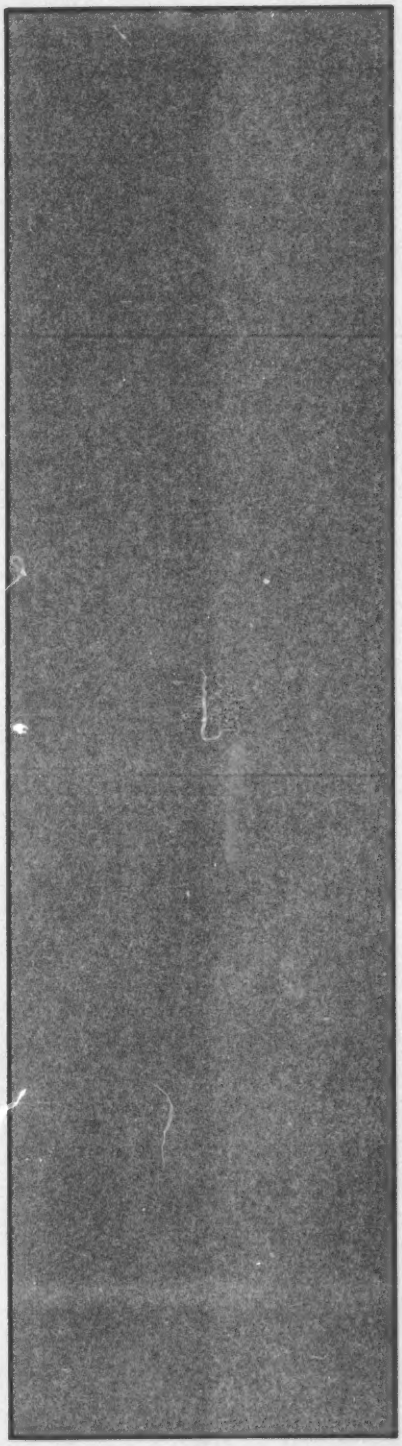
- mezzotint,
- monoprint.

- negative,
- non-reproducing pencil.

- offset printing,
- orthochromatic,
- orthographic,
- overlays.

- panchromatic,
- photocopy,
- photogram,
- photography,
- photomechanical,
- photostencil,
- pica,
- pixillation,
- planographic,
- plate mark,
- plate oil,
- platen press,
- Plexiglas,
- positive,
- posterization,
- pouncing,
- press,
- press bed,
- process camera,
- projector,
- proof,
- pull,
- pumice stone.

- quoin,
- reflex,
- reduction printing,
- registration
- relief,



VOCABULARY

- resin,
- resist,
- retarder,
- rubylith.

- safelight,
- screen,
- sensitive,
- serigraph,
- shutter,
- soft ground,
- solarization (Sabattier effect),
- solvent,
- speed,
- splice,
- squeegee,
- stamping,
- stencil,
- stencil brush,
- stencil printing,
- stone,
- stop bath,
- stop out,
- storyboard,
- stripping,
- Styrofoam,
- sugar lift.

- tacky,
- tarlatan,
- telephoto lens,
- template,
- text,
- timer,
- transfer (P.M.T.),
- tripod,
- typeface,
- typesetting,
- tusche.

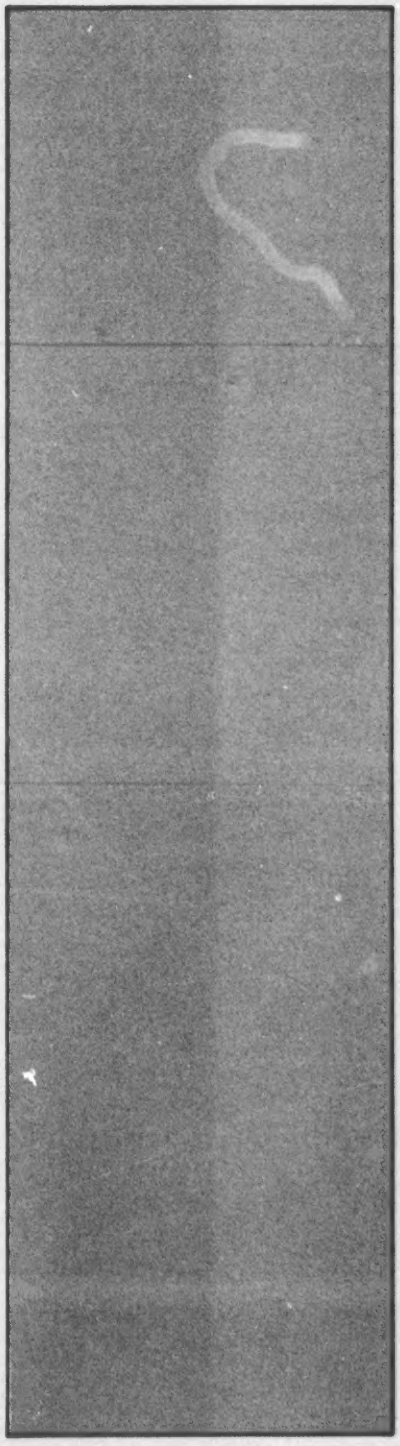
- umbrella,
- upper case.

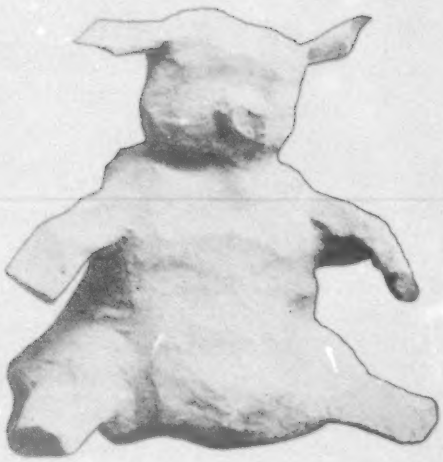
- vacuum table,
- varnish,
- video,
- viscosity.

- washout,
- wide-angle lens,
- wood engraving,
- wood cut.

- Xerox.

- zinc,
- zoom.





Sculptural Art

A piece of sculpture is a meaningful form in three dimensions. It could be a totem pole, a fountain in a civic square, a weathervane, or a seed pod. If a waterworn beach stone attracts your eye, you share an experience with an ancestor who thousands of years ago discovered a meaningful sculptural form. If you notice the shape of an interesting scrap of wood, you encounter forms that Louise Nevelson would recognize and use. If you notice the rounded sculptural shape of figures on the beach, you share an experience with Henry Moore.

Three-dimensional forms exist everywhere. Michelangelo could imagine their presence inside solid slabs of stone and he carved in order to liberate the images from their marble surroundings. Inuit carvers recognized familiar forms in indigenous materials. Picasso transformed common objects into fanciful sculptural forms. Oldenburg sees sculptural possibilities in everyday objects, ones that make us smile when we see them through his eyes. Rodin's bronzes remind us of the human frailty of the great, Joe Fafard's ceramic sculptures of human dignity in the ordinary citizen.

Whether monumental or miniature, solid or fragile, ancient or ephemeral, floating or self-destructing, sculptures have unique spatial qualities that intrigue artists.

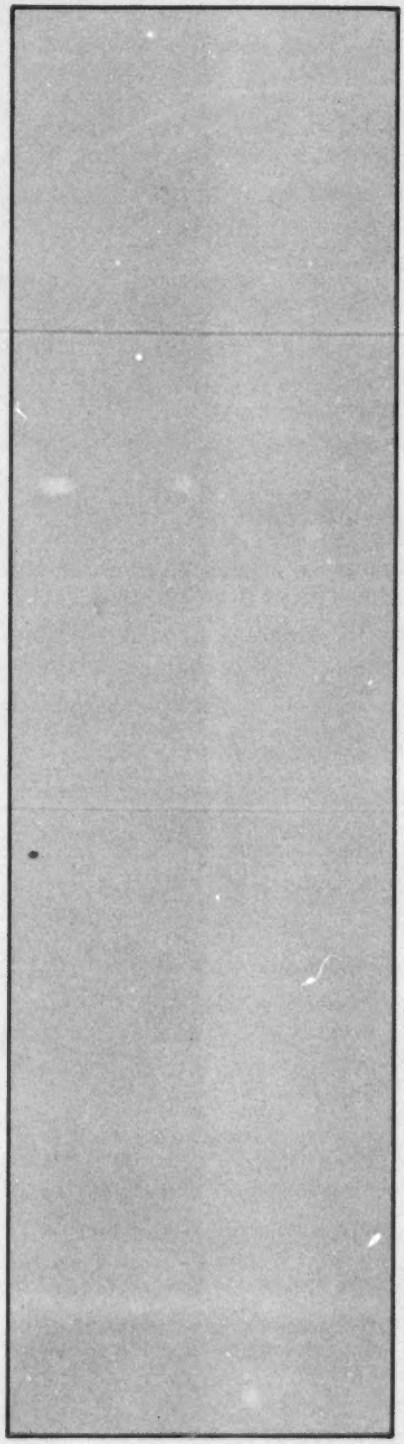
Like all other forms of art, sculpture reflects the imaginings and experiences of artists. The greatest sculptors share vivid ways of seeing, a need for self-expression, and a close affinity between materials and image. Sculptors continue to chisel, model, cast, and carve with the materials of stone, metal, wood, and clay bringing newer ways of working with modern materials to ancient and traditional repertoires of skills. Sculptures can be made from plastic, fabric, or found materials. They can be inflatable, musical, electrical, or architectural. New idols appear; new social issues are addressed. Sculptors help draw our attention to all these things through expression in three dimensions.

Students can share many of these experiences in their own ways, ones reflecting their own place and time. They can look at and consider the sculpture of others and can create their own to gain an understanding of working with imagery in three dimensions.

IMAGERY

Implementing Learning Outcomes in Sculpture

A student should demonstrate an awareness of, and the ability to use, **imagery** in sculpture. Here are some possibilities.



Basic

Review and select image — development strategies found in the Art Foundations section appropriate for use in sculpture.

- Draw from insect, bird, and animal models.
- Record surface textures by drawing, rubbing or casting (moss, lichens, bark, erosion, building materials).
- Take castings from surfaces and objects to prepare for an assemblage.
- Translate two-dimensional images into three dimensions by making small models in clay or plasticene.
- Observe and collect "found sculpture" (weathered wood, seashells, bones, driftwood).
- Photograph sculptural imagery in the environment (costumes, parade floats, monuments, jewellery, inflatables).
- Create gestural sketches from the human figure, using clay or plasticene.
- Photograph sculptural forms from a variety of points of view in order to study inherent sculptural characteristics.
- Draw, paint, or sculpt common objects, altering their scale so that they seem monumental.
- Sketch common objects to plan for fabric sculpture (gadgets, tools, shells, clothing, food).
- Design for a wire sculpture using continuous line.
- Adapt images from one's own drawings or paintings for use in a bas-relief.
- Use organic shapes as design sources for cast jewellery.
- Invent slab-built architectural forms.
- Develop cardboard relief sculptures from collages.
- Examine both natural and man-made containers. Discuss their form and function.

Distinguish representational or symbolic images in sculpture.

- Design a series of masks that illustrate a variety of moods or impressions.
- Make sketches for sculpture using an abstract concept as a theme (joy, peace, war, despair).
- Collect sculptural images and classify them according to their symbolic or representational intent.
- Design a symbolic totem or monument (country, sport, or individual).

IMAGERY

- Assemble within a box a collection of related found objects having symbolic meaning.

Compare and contrast three-dimensional images using a variety of criteria such as

- the elements and principles of design,
- historical context,
- content,
- technique,
- mood,
- impact,
- symbolism,
- style, and
- imagery.

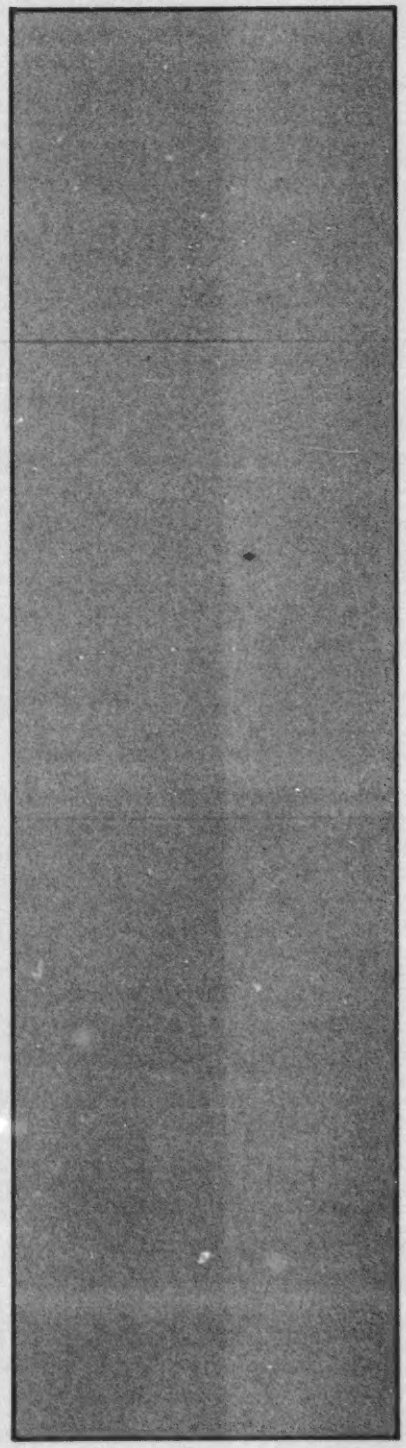
Integrate imagery developed in sculpture with images developed in other visual expression areas.

- Use sculptural models for film-making.
- Draw from sculptures.
- Create simple sculptures to be photographed for a project in commercial design.
- Include cast forms in textile projects.

Advanced

Demonstrate self-direction in the development of personal images.

- Extend a single image through a series of explorations in several sculptural media (clay, paper mâché, fabric, carved wood).
- Research a theme appropriate for a sculpture (the human figure, animal forms, heroes).
- Develop imagery in clay or plasticene in order to prepare for a major sculptured work.
- Extend a theme in relief and in the round.
- Draw a series of sketches in preparation for a portrait bust.
- Design a kiosk for a specific purpose (telephone booth, advertising area, information booth, toilet).
- Use sculptural forms (human, natural, or man made) in arranging a store window or showcase display.



IMAGERY

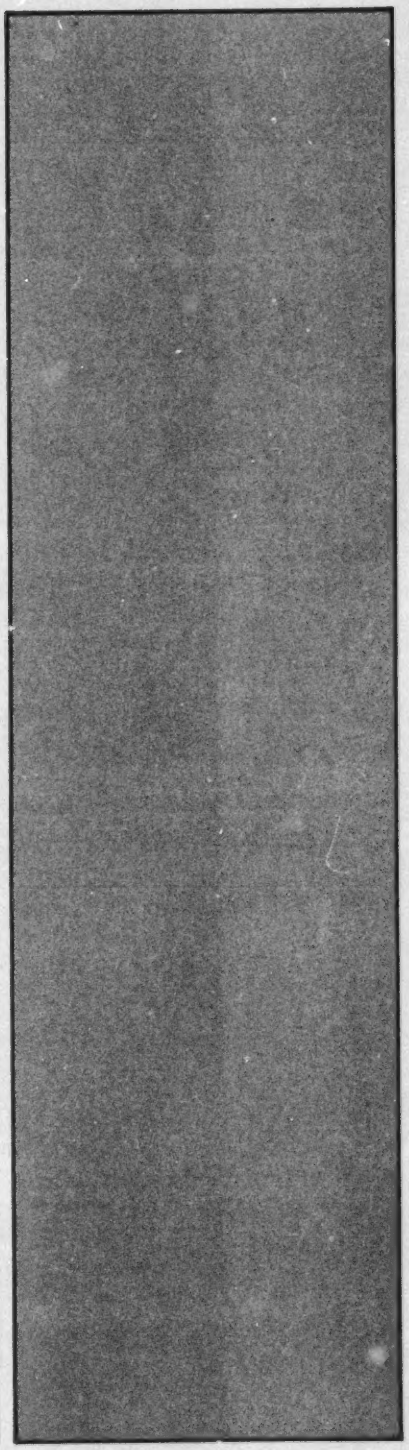
Supplement knowledge of a chosen sculptural image from a variety of sources such as

- photogrpahy,
- science,
- industrial design,
- art history,
- the humanities, and
- advertising.

Relate personal imagery to historical precedents involving

- local artists,
- primitive art,
- religious art,
- artists of stature, and
- cultural heritage.

Compare and contrast sculptural imagery using a wide variety of criteria.



Implementing Learning Outcomes in Sculpture

A student should demonstrate knowledge of, and the ability to use, the **elements and principles of design** in sculpture. Here are some possibilities.

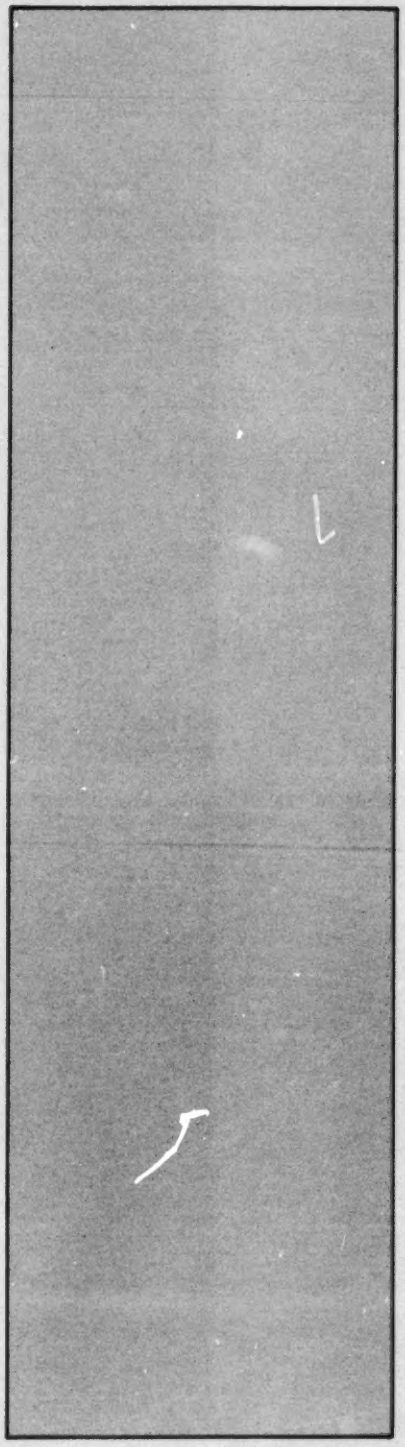
Basic

Identify and differentiate between the elements and principles of design as they apply to sculpture.

- Review and expand upon the elements and principles of design as they apply to sculpture.
- Consider the influence of sculptural techniques and materials on the elements and principles of design.
- Observe the selective use of the elements and principles of design in sculpture (of self, peers, artists of stature).

Select and/or combine specific elements and principles of design for sculptural purposes.

- Apply impressed texture to surfaces of a sculpture in order to create a focal point, create contrast, or emphasize planes.
- Create a mobile that demonstrates balance (radial, bilateral, asymmetrical).
- Demonstrate the gestural quality of line in a wire sculpture.
- Experiment with a variety of surface treatments on repeated three-dimensional forms (rough, smooth, colored, dull, reflective).
- Use repetition in sculpture (modules, stamped texture, cast forms, found objects).
- Exaggerate form in sculpture to emphasize expression (jagged, enclosed, penetrated, open, natural, abstract, geometric, weighted, fragile).
- Consider the significance of color in sculptural materials (clay, plastics, cardboard, paint, metals, fabric).
- Create gesture sketches of the figure in modelling clay by rolling, cutting, or pinching.
- Become familiar with the texture of various sculptural materials (clays, plaster, fabrics, woods) and tools.
- Add linear detail to clay sculpture through the addition of incised line.
- Photograph sculptural forms on, around, or of buildings (ornament, landscape design, building shapes, architectural models).



DESIGN

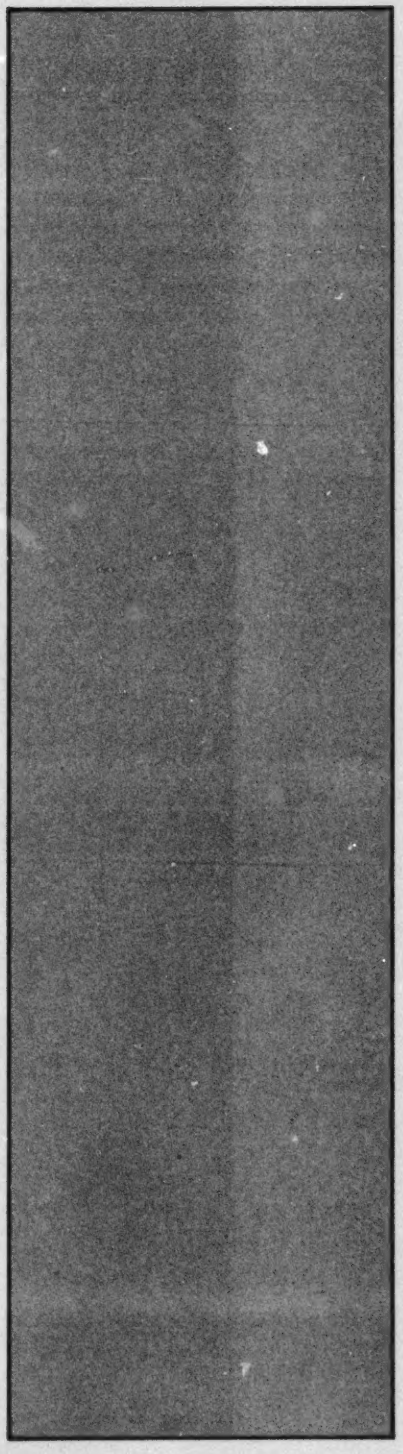
Advanced

Demonstrate self-direction in applying the elements and principles of design to projects in sculpture.

- Experiment with design problems on a regular basis in a sketchbook by translating shape into mass, experimenting with change of scale, and/or recording and adapting sculptural imagery.
- Manipulate and evaluate the elements and principles of design at all stages of production of a major sculpture (planning, designing, preparing and drafting, during construction, completing, evaluating, displaying).

Orchestrate the full range of elements and principles of design within a sculpture project to suit

- specific processes,
- particular images,
- selected moods and feelings,
- commercial and consumer purposes,
- suitable materials,
- personal style,
- historical precedents,
- experience, and
- cultural heritage.



DEVELOPMENTS

Implementing Learning Outcomes in Sculpture

A student should demonstrate knowledge of, and the ability to use, **historical and contemporary developments** in sculpture. Here are some possibilities.

Basic

Demonstrate an awareness of sculpture as part of the heritage of art.

- Collect historical examples that supplement one's own work in sculpture.
- Draw or photograph local examples (totems, masks, baskets).

Recognize the relationship between the history of sculpture and other human influences such as

- religion and beliefs,
- environment (geographic, climatic),
- social organization, and
- value systems.

Demonstrate an awareness of major artists, and of movements applicable to selected projects in the areas of

- primitive cultures,
- Western movements,
- Eastern movements,
- contemporary developments, and
- popular art and fads.

Integrate knowledge gained from the study of art history into one's own work in the areas of

- style,
- choice of imagery,
- techniques,
- the influence of materials,
- tradition,
- international trends, and
- symbolism.

DEVELOPMENTS

Advanced

Show self-direction in the study of art history as appropriate for specific projects in sculpture in the areas of

- themes through history,
- the handling of media,
- styles and approaches,
- emotional response to events, and
- cross-cultural influences.

Compare and contrast sculptural works in order to identify historical precedents.

Relate developments in sculpture to historical phenomena in events and developments that are

- social (celebrations, festivals, advertising),
- intellectual,
- military (monuments, gravestones, cenotaphs),
- scientific (model-making, assemblage), and
- architectural.

Be aware of recent developments relating to sculpture.

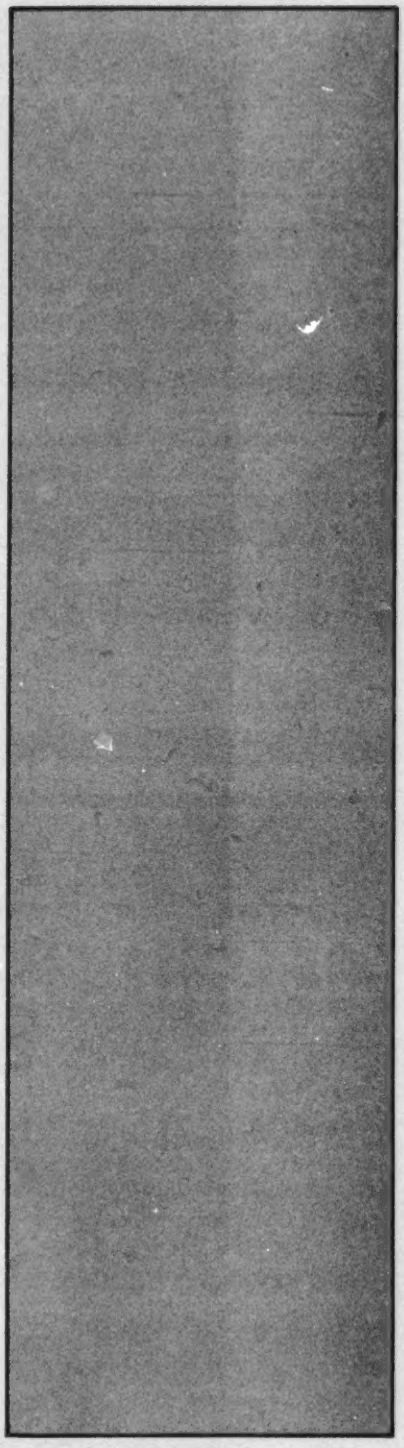
- Recognize work by artists of stature.
- Attend exhibitions.
- Be aware of national trends and critical acclaim.
- Note cultural influences.
- Look for thematic similarity or diversity.

Consider the role of historical and contemporary development in the continuum of sculpture in terms of

- themes,
- materials, and
- purpose.

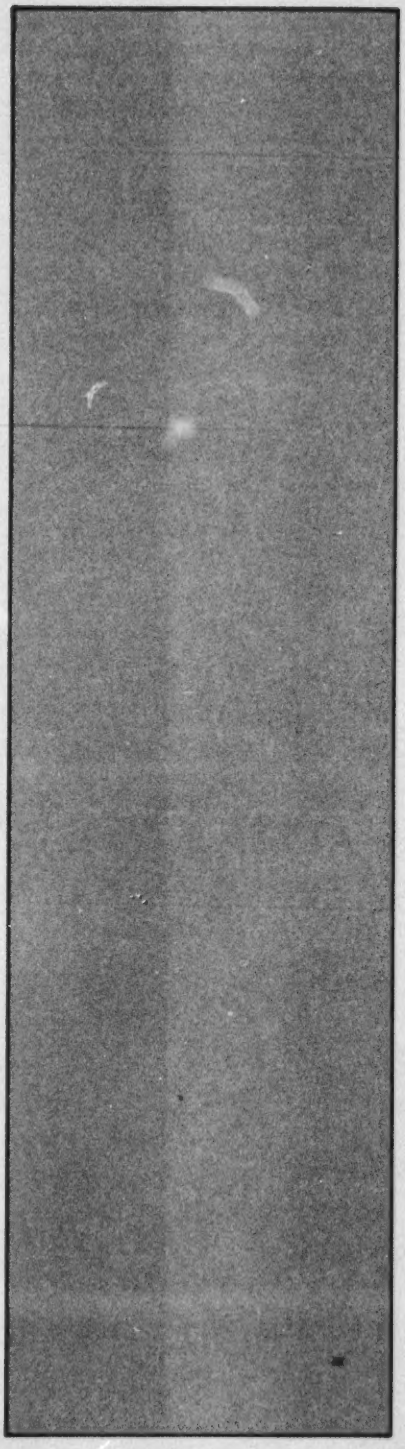
Consider personal skills and interests in relation to career opportunities in sculpture such as

- architectural model building,
- model building,



DEVELOPMENTS

- studio artistry, and
- jewellery,
- commercial display,
- theatre properties, and
- three-dimensional advertising.



CRITICISM

Implementing Learning Outcomes in Sculpture

A student should demonstrate knowledge of, and the ability to use, **reasoned criticism** in sculpture. Here are some possibilities.

Basic

Use the reasoned criticism in the Art Foundations section to review strategies for evaluating works of art. Demonstrate the ability to

- identify,
- describe,
- speculate, and
- evaluate and assess.

Apply critical strategies to sculptures of one's own and those of peers showing an awareness of

- expressive intent,
- selection of image,
- composition,
- development of image,
- completion,
- materials used,
- tools and equipment used,
- the sequence of processes,
- technical competence, and
- experience.

Apply critical strategies to specific sculptures, showing an awareness of

- artists,
- schools,
- styles,
- cultures,
- traditions,
- innovations,
- cliches, and
- popular taste.

Synthesize and summarize critical concerns relating to sculpture and involving the activities of

- recording,

CRITICISM

- reporting,
- reviewing,
- soliciting opinions (expert, popular),
- reading (journals, reviews), and
- interviewing.

Advanced

Show self-direction in the use of critical strategies.

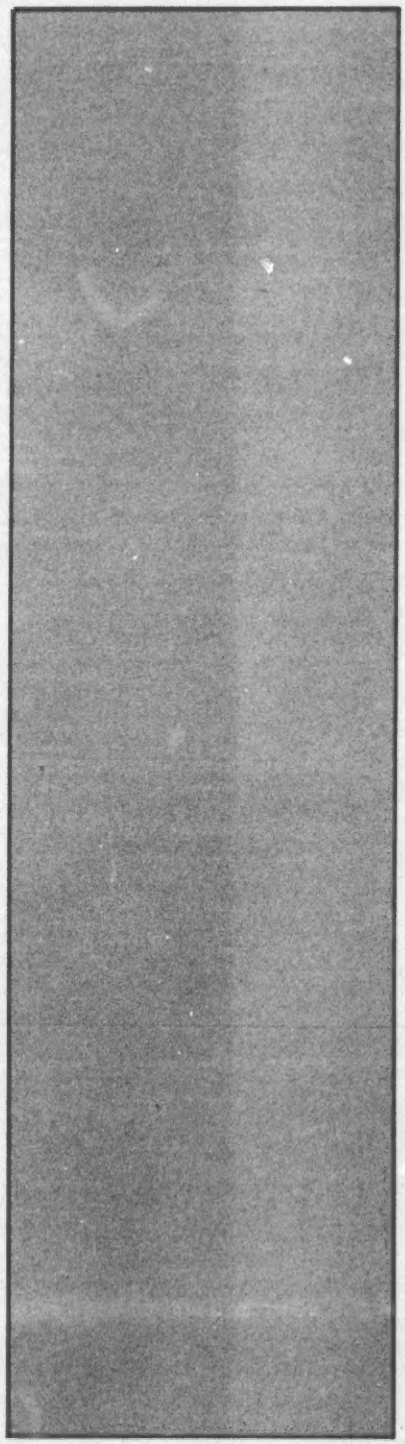
- Assess one's own work at all stages of development.
- Evaluate it upon completion.
- Use logical arguments to criticise and defend one's work.

Demonstrate increased fluency in the use of critical strategies.

Develop personal preferences regarding sculptural works by artists or movements.

Recognize the role of sculpture in today's consumer society in the areas of

- architecture,
- scientific design,
- landscape and interior design,
- jewellery design,
- textile design, and
- industrial design.



APPLICATIONS

Implementing Learning Outcomes in Sculpture

A student should demonstrate knowledge of, and the ability to use, the **applications of materials, tools and equipment and processes of art** in sculpture. Here are some possibilities.

The Use of Materials

Extend one's ability to us

Use selected sculpture materials

- clay (grogged, slip, modelling, plasticene, oil-based),
- stone (natural, volcanic, man-made, igneous, sedimentary, pebbles),
- plaster of Paris (plain, colored, added textures, zonolite, perlite),
- wood (sheets, balsa offcuts, dowels, boards, driftwood),
- wire (various weights and colors),
- metal (sheets, rods, alloys, solder),
- cement *(ciment fondue)*,
- paper (cardboard, papier mâché),
- wax (jeweller's, paraffin, dental wax, candle wax),
- glass,
- plastics (latex, fibreglass, Plexiglas, Styrofoam, foam rubber),
- foods (dough, baker's clay),
- fabrics, stuffings, fibres,
- sand, foundry clay,
- coatings (metal enamels, paints, varnishes, shellac),
- adhesives (paper cement, contact cement, epoxy),
- cuttlefish bone, and
- found objects (machine parts, toys, electrical parts, natural objects).

Select materials appropriate for imagery, taking into account their

- size and scale,
- expense,
- durability,
- precision,
- flexibility, and
- ease of handling.

APPLICATIONS

Research various sculptural materials to discover their

- construction,
- expressive range,
- sources,
- characteristics,
- history,
- longevity,
- association with specific artists,
- chemical composition,
- availability,
- cost, and
- commercial uses.

Recognize and identify sculptural materials used by others, taking into consideration their

- innovative uses,
- criteria for selection,
- visual characteristics, and
- availability through history.

Continue to compare and contrast the influence of selected media on a single image.

Demonstrate growth in the use of sculptural materials through self-direction in the selection of

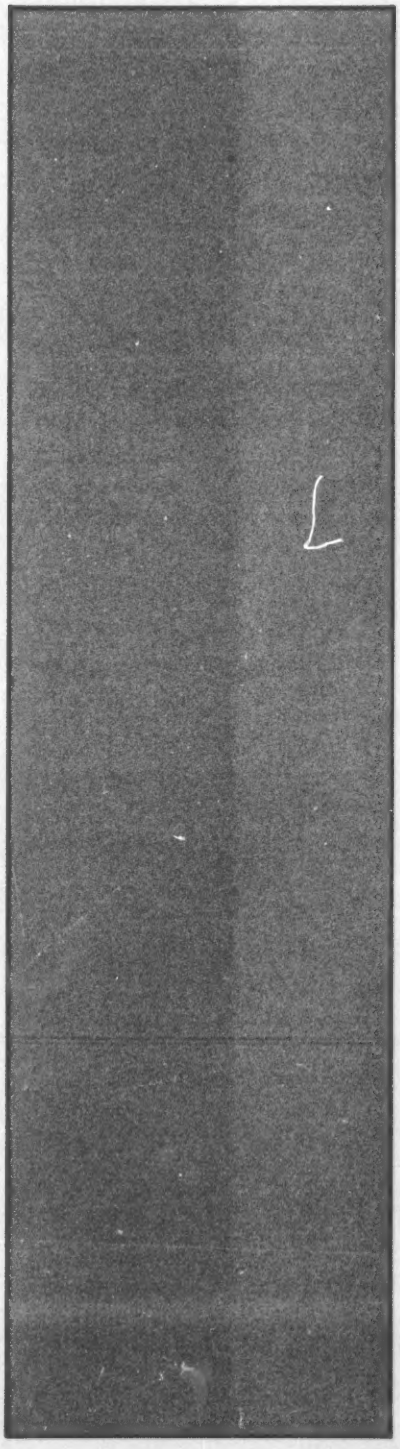
- planning projects, and
- use in projects.

Demonstrate growth in the use of sculptural materials by showing increased control and confidence in

- experimentation with media, and
- selection of image(s).

Demonstrate growth in the use of sculptural materials by showing flexibility and inventiveness in use in order to

- capitalize on the accidental,
- use unusual combinations of media, and
- change media during the process of creating a sculpture.



APPLICATIONS

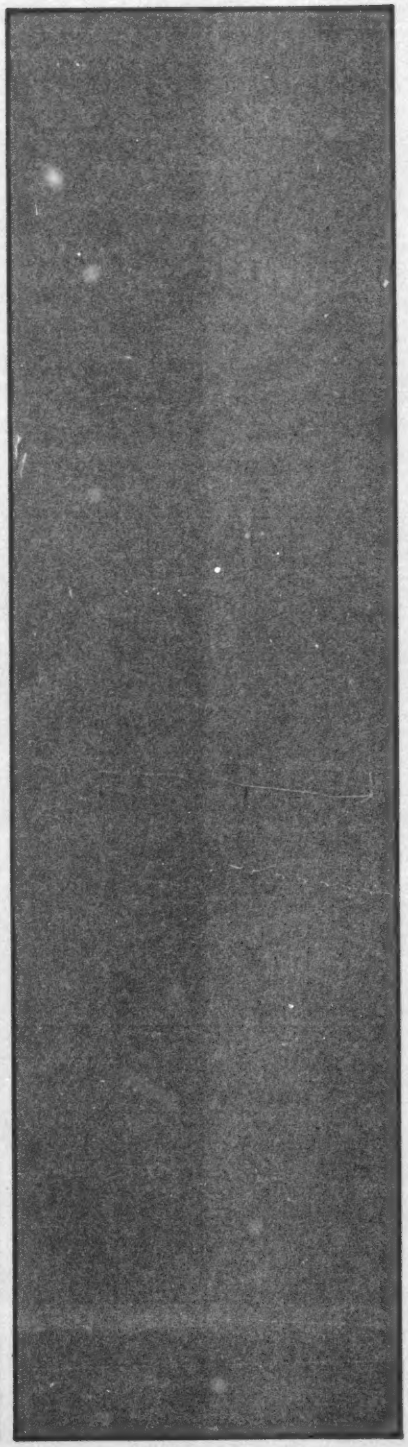
The Use of Tools and Equipment

Learn the proper and skillful use of

- shears,
- knives,
- saws,
- scissors,
- routers,
- anvils,
- files,
- soldering irons,
- blowtorches,
- welding equipment,
- electric hotplates,
- hot wire cutters,
- forges,
- furnaces,
- hammers,
- fasteners,
- staple guns,
- drills,
- chisels,
- rasps,
- sandbags,
- tile nippers,
- hacksaws,
- pliers,
- [illegible]s,
- [illegible]ntrifugal casters,
- brushes,
- vise clamps, and
- hand made tools.

Learn the safe use and storage of hazardous materials such as

- solvents,
- acids, cleaners, and chemicals,
- inflammable materials,
- adhesives (epoxy),
- paints and varnishes,



APPLICATIONS

- plastics and resins,
- corrosives,
- powdered materials,
- reactive mixtures (plaster, cement).

Use appropriate safety measures.

- Check electrical connections.
- Tie back loose clothing and hair.
- Make simple repairs.
- Use goggles, masks, and gloves.
- Have fire extinguishers available.
- Be familiar with emergency procedures relating to corrosives and acids.

The Use of Processes

Use stages in the **planning processes**.

- Develop and select possible image sources.
- Evaluate and select an image (for site and personal expression).
- Draft plans.

Select and prepare materials

- appropriate to imagery,
- from raw materials,
- within specific limitations, and
- for specific purposes.

Review and expand upon selected sculptural processes such as **manipulation**, involving

- clay (rolled, cut, pinched, slab),
- wax (in warm water, warmed with a bunsen burner), and
- metal (bent, crumpled, folded).

Review and expand upon selected sculptural processes such as **subtraction**, involving

- plaster (carved, sanded),
- wax (carved, melted, impressed, incised),
- plastic (drilled, ground, filed, incised, melted, cut),

APPLICATIONS

- stone (rasped, filed, chipped, drilled),
- clay (carved, impressed, incised),
- wood (cut, drilled, sanded, carved, sawed, chiselled),
- metal (hammered, etched, filed, sawed, drilled, cut), and
- glass (scribed, cut, ground, etched).

Review and expand upon selected sculptural processes such as **addition**, involving

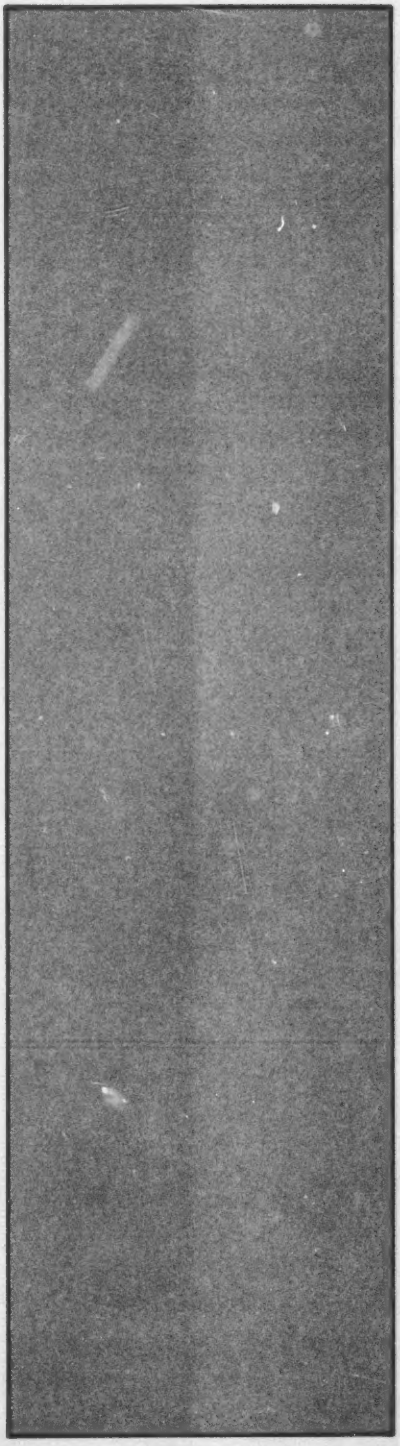
- clay (slab, pinch, thrown, coil),
- paper mâché (strips, pulp),
- wire (soldered, welded, wound),
- metal (soldered, riveted, welded),
- glass (flamework, welded, stained glass),
- fabric (stitched, stuffed, quilted, woven, knotted, twined),
- wood (glued, nailed, screwed, stapled, laminated, interlocked),
- wax (softened, welded),
- papier (cut, folded, glued, stapled),
- plaster (fabric coated, liquid),
- grout,
- tiles, and
- enamels.

Review and expand upon selected sculptural processes such as **substitution**, involving

- clay (slip cast, press moulds, displacement, direct),
- plaster of Paris (in bags, found objects, containers),
- plastic (latex, Fibreglas, cast, vacuum-formed),
- mould materials (sand, reba sand, founder's sand, plaster, investments),
- wax (jeweller's wax), and
- metals (for centrifugal casting, for shims).

Use **surface treatment processes** to

- polish,
- braze,
- sand,
- texture,
- buff,
- coat,
- apply protective surfaces, and



APPLICATIONS

- glaze.

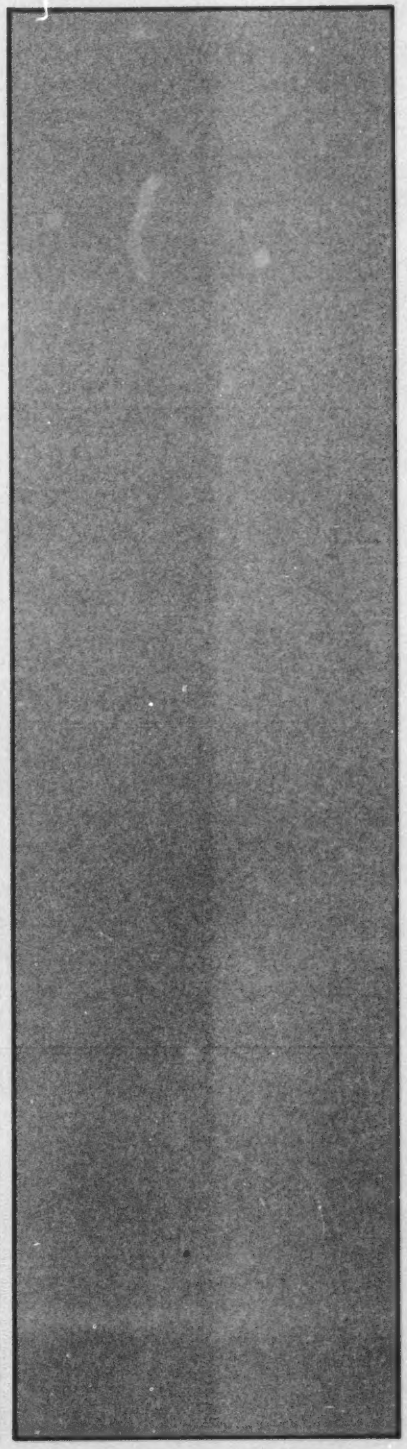
Use **evaluation processes.**

Use **clean-up and storage** processes involving

- tools,
- materials,
- plaster,
- equipment, and
- sculpture in progress.

Use **presentation processes** to

- mount,
- light,
- arrange, and
- label.



VOCABULARY

A student should demonstrate knowledge of, and the ability to use, **vocabulary** in sculpture. Here are some possibilities.

- abstract,
- aggregate,
- anneal,
- additive,
- armature,
- alloy,
- assemblage,

- balance,
- bas-relief,
- bat,
- bead,
- bisque,
- bronze,
- binder,
- braze,
- burn out,

- cameo,
- carborundum,
- cast,
- cement,
- charge,
- collage,
- contour,
- chisel,
- centrifugal,
- *ciment fondue,*
- crucible,
- chasing,
- capitals,
- columns,
- conceptual art,
- corbels,

- done,
- decant,

- distort,
- draft,
- dross,

- edge,
- elaboration,
- emery stone,
- environmental art,

- flask,
- forge,
- facet,
- flux,
- form,
- fa tracery,

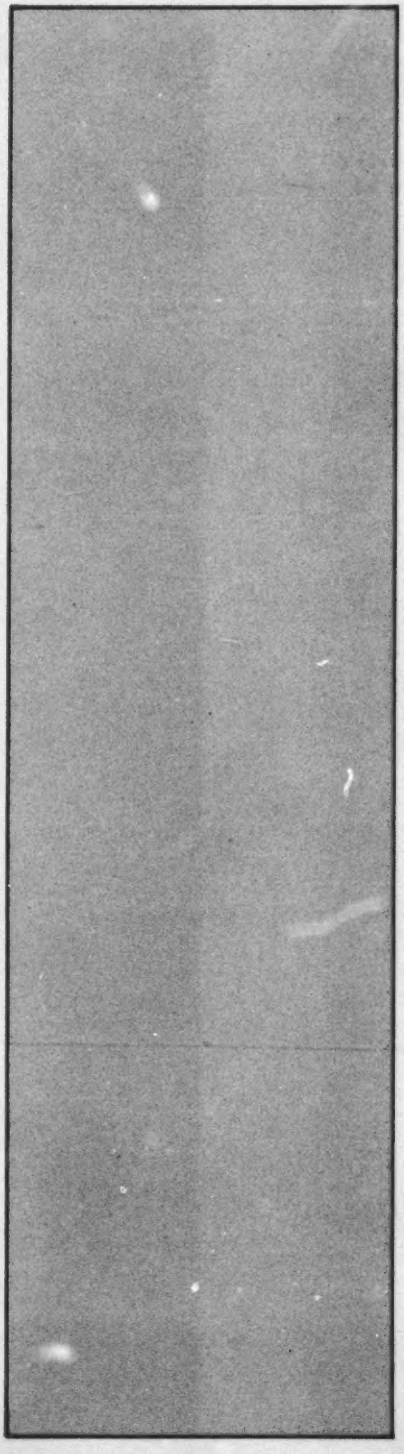
- gate,
- glyptic,
- glaze,
- greenware,
- grog,
- grout,

- harmony,
- hone,
- hue,

- intaglio relief,
- investment,

- kerf,

- laminate,
- latex,
- lost wax,
- lignum vitae,



VOCABULARY

- malleable,
- mallet,
- mass,
- matrix,
- model,
- mould,
- monolithic,
- monumentality,

- non-ferrous,

- patina,
- pickle,
- piece mould,
- pitch,
- plane,
- plastic,
- plaster,
- pot metal,
- proportion,
- pumice stone,
- pediments,
- papier máché,

- quench,

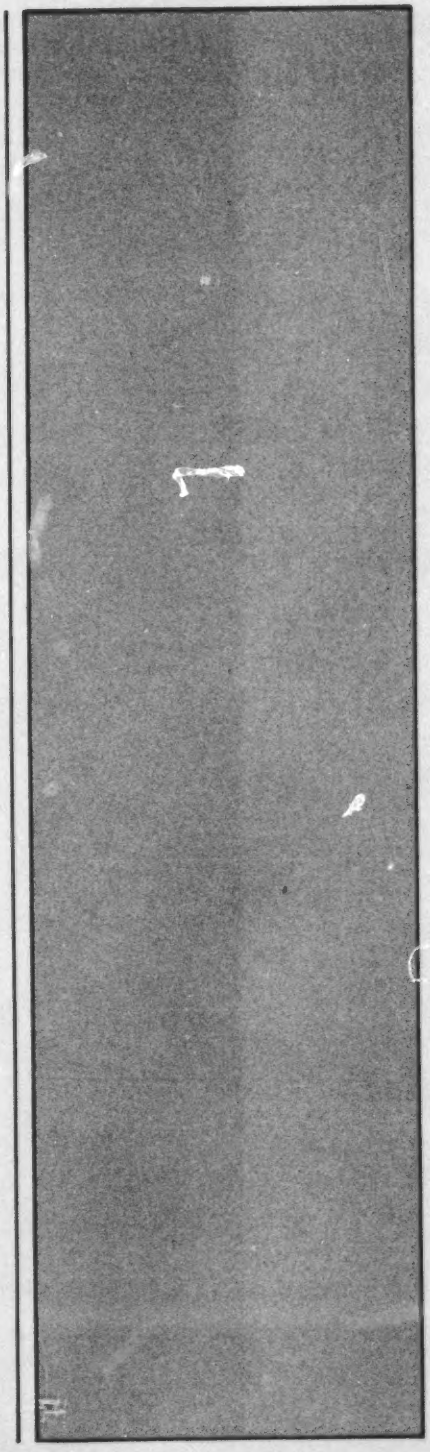
- rake,
- reba sand,
- rasp,
- refractory,
- relief,
- repousse,
- rhythm,
- riser,
- runner,

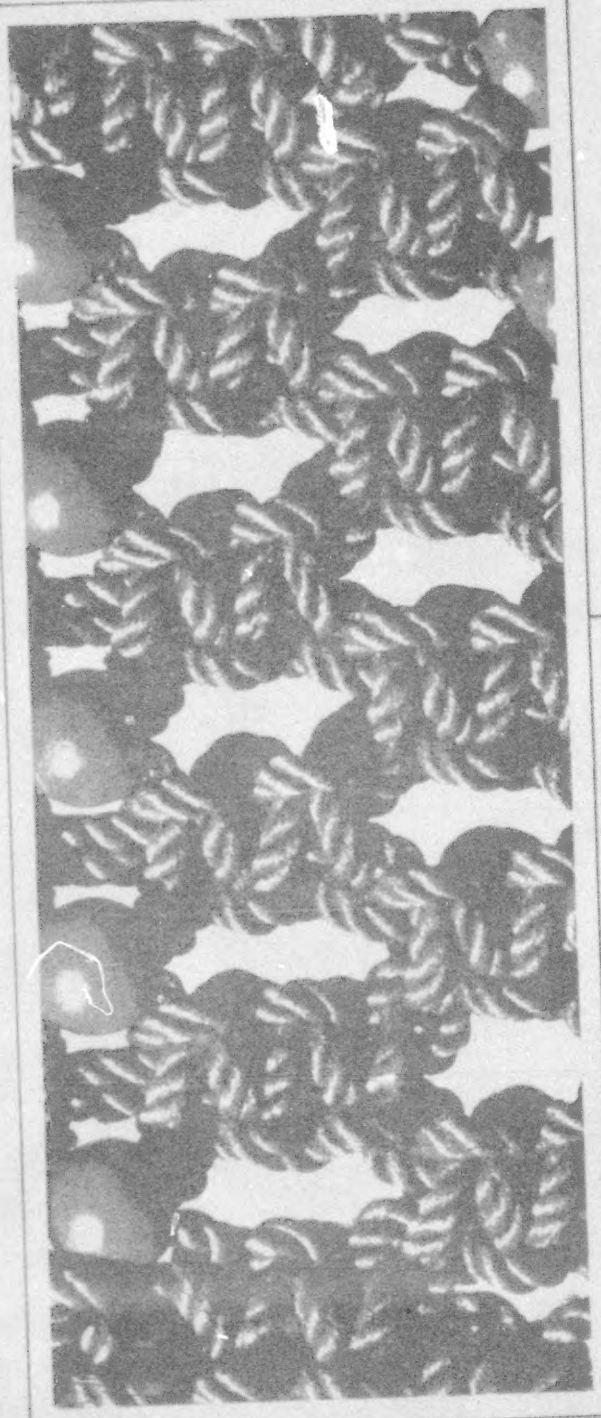
- scraper,
- scriber,
- shape,
- sharpening slip,
- shim,
- sieve,
- slake,
- slurry,
- solder,
- space,
- spear,
- stone,
- sprue,
- stake,
- stamps,
- subtractive,
- Styrofoam,

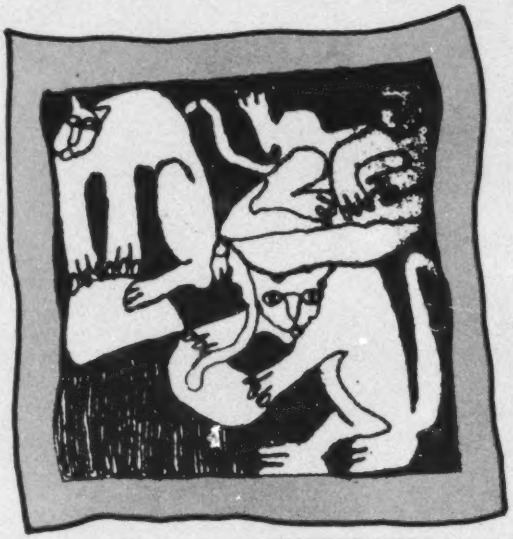
- tamp,
- temper,
- terrazzo,
- texture,
- thermoset,
- thermoplastic,
- torque,
- terra cotta,

- value,
- vent,
- volume,
- vacuum,

- wedge,
- weld,
- waste mould.







Textiles and the Cultural Tradition

> "Older than recorded history is the tale of fabrics. To find its beginning, we must go beyond the dawn of history into the darkness of prehistoric times; for when man first began to scratch his deeds on the rocks of his dwelling places, fabrics, more or less perfect, were being fashioned, ornamented and dyed."
>
> Walton, *The Story of Textiles*

The myths, legends, and folk and fairy tales common to different peoples around the world abound with references to threads, fabrics, and dyes. In Greek mythology the Fates determined the length of a person's life; Clotho (spinner), from whom we derive the word clothing, spun the thread of life; Lachesis (measurer) measured the thread, and Atropos (she who cannot be turned) cut it at death. In Asian mythology the same Fates, under different names, performed the same tasks. Lives have been saved by a thread: Theseus, as he entered the Minotaur's labyrinth, unravelled the yarn from a ball of thread which he followed, after slaying the monster, back to light and safety. In the same myth the black-dyed sails of his ship played a symbolic role on his return to Ithaca. In the story of the Royal Swans, the Princess Elise wove shirts from nettle fibres in order to restore her brothers to human form. And Cinderella was enabled to go to the ball after her ragged clothes were transformed into raiment fit for a princess.

Students working in textiles will be dealing with the sensuous, tangible line of a thread in its many variations and will be seeking both the creative manipulation of this thread and the use of imagery. Students must be encouraged to search for imagery and symbols which are personally relevant and important. At the same time, students should master, with a concern for the materials selected and the formal elements of design, the skills that enable them to express their ideas. Also, the development of skills and techniques must go hand in hand with development of imagery: one affects the other.

By studying traditional textiles, students will see how technique, composition, and imagery have been related to one another so that symbols can achieve expressive form. In British Columbia many ethnic groups have contributed richly to our knowledge of textiles through their particular weavings, embroideries, and decorated fabrics. These may be ordinary household articles, ceremonial textiles including those used in temples, synagogues, and churches, or lovingly-cherished costumes brought out for special occasions. Their colors, threads, and symbols tell us a great deal about a particular culture. Some textiles have a humble utilitarian use. In others the functional and aesthetic aspects have been blended. They enhance our living environment and on many occasions indicate status or implied social significance.

Students who engage in the study, construction, and decoration of textiles become part of a creative tradition which moves from antiquity into the present.

While some students may find a vocation in textile arts, many will discover that the study of the making and the decorating of textiles is of immediate value in everyday living.

IMAGERY

Implementing Learning Outcomes in Textiles

A student should demonstrate knowledge of, and the ability to use, **imagery** in textiles. Here are some possibilities.

Basic

Review and select image development strategies appropriate for use in textiles from those given in the Art Foundations section.

Develop simple images that utilize the unique characteristics of textiles.

- Simplify images from nature.
- Create images from imagination.
- Develop images from man-made objects.
- Develop images relating to events (music, literature, happenings).
- Develop images related to pattern.
- Develop images suitable for advertising (products, events, ceremonies).

Select and adapt image ideas for use in a particular textile project.

- Develop a simple line and color design for use in inkle weaving.
- Stylize an insect, bird, or fish image for a batik.
- Explore images related to a festival or ceremony for use in a stitched banner or a badge.
- Simplify images from landscape for use in tapestry weaving.
- Create a logo suitable for silkscreening on fabric.

Advanced

Demonstrate self-direction and continuity in the creation of personal images suitable for use in textile arts.

- Produce and select images according to personal criteria (taste, culture, lifestyle, fashion).
- Adapt images for specific projects.
- Select suitable materials.
- Recognize and use unplanned but successful image developments that occur during project work.

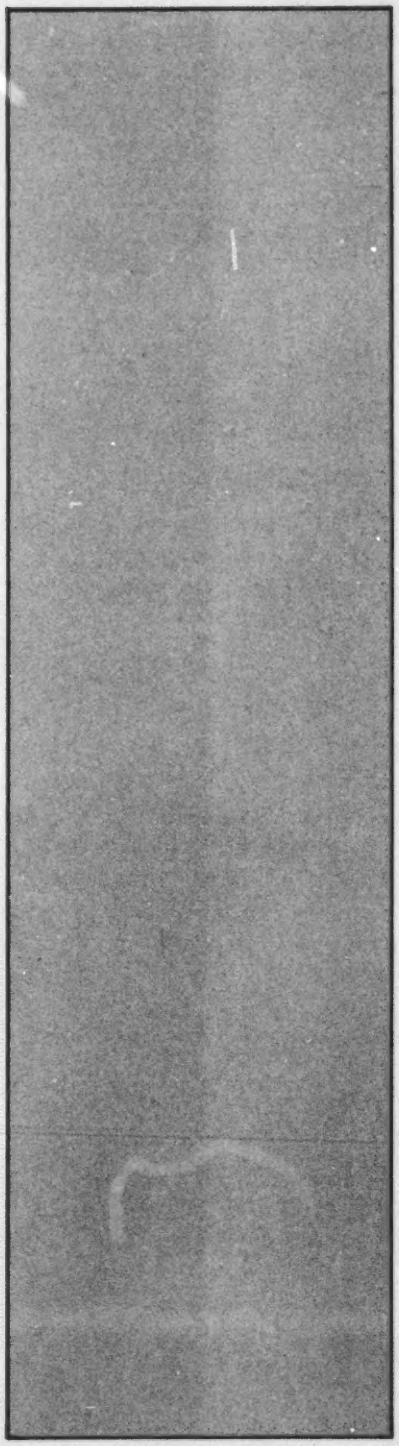
Develop a design suitable for a specific textile project fom a series of related images.

IMAGERY

Derive images from observing historical examples of textiles in

- floral designs (Chinese embroidery, damask weaving),
- animal designs (Peruvian weaving, San Blas mola, Mali stencil),
- portraits (Coptic weaving, Chinese stitchery), and
- geometric designs (Indian baskets, Tapa cloth, Nigerian printing, Ghanese weaving).

Compare and contrast image suitability with confidence and self-initiative using a wide variety of criteria.



Implementing Learning Outcomes in Textiles

A student should demonstrate knowledge of, and the ability to use, the **elements and principles of design** in textiles. Here are some examples.

Basic

Identify and emphasize **line** as an element of design.

- Examine a variety of fibres to find inherent linear qualities and possibilities.
- Examine and discuss linear characteristics of stitched lines arranged on a variety background.
- Explore lines created by warp and weft threads in weaving.

Identify and emphasize **shape** as an element of design.

- Examine a variety of samples of dyed and printed fabrics to find motifs and their shapes (negative and positive shapes).
- Examine a variety of textile pieces to find the impact of overall shapes and particular shapes (Chilcat blankets, applique, quilts).

Identify and emphasize **color** as an element and principle of design.

- Find and arrange fibre and/or fabric sample varieties according to specific criteria (a color harmony, a mood to be expressed in color, transparent colors, varieties of one hue).

Identify and emphasize **tone** as an element of design.

- Make a gray scale of fibre or fabric swatches.
- Examine a variety of tone plans and arrangements suitable for use in a specific project.

Identify and emphasize **texture** as an element of design.

- Match fibre or fabric samples to word descriptions (rough, coarse, delicate, intricate, fine, dull, shiny, smooth).
- Manipulate fibre or fabric to create moods (comfort, joy, anger, gaiety, sadness).
- Interrupt the surface of one fabric to achieve textural areas (pleating, folding, fraying, stuffing, padding, puncturing).
- Find several varieties of sample fibres and fabrics of one texture category.
- Order a number of samples of varieties of one fibre and/or fabric category (coarse to fine, dull to shiny, rough to smooth).

DESIGN

Emphasize **pattern development through repetition** as a principle of design as it relates to textile arts.

- Examine a variety of textile arts to find repeated elements that form themes, motifs, and variation, the achievement of rhythm through repetition, and the achievement of unity through repetition.
- Plan for different types of repeat systems (stripe, border and all-over methods, inverting, rotating, combining, reversing, splitting unit).
- Make use of positive and negative interaction (proximity of repeat units, juxtaposition of repeat units, overlaps in repeat units, touching repeat units).

Emphasize **unity** as a principle of design as it relates to textile arts.

- Examine a variety of textiles to explore the importance of unity and how unifying elements such as color, shape, and texture have been used.
- Arrange cut paper and/or textile samples within a format to achieve unity.

Emphasize **contrast** as a principle of design as it relates to textile arts.

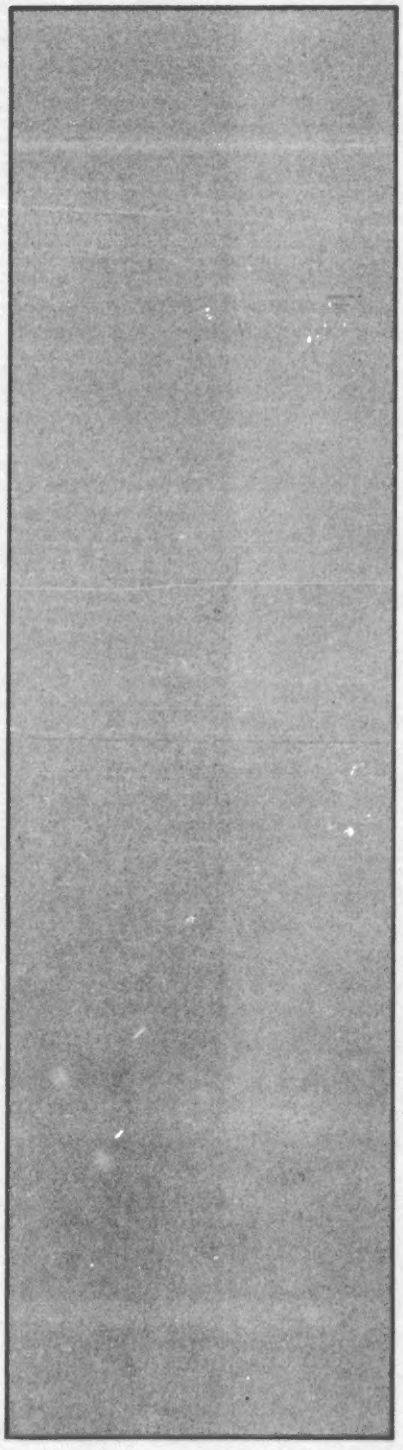
- Examine a variety of textile arts to find how elements may contrast within themselves and with each other, color contrasts and discords, smooth, shiny textile surfaces contrasted with rough, coarse textile surfaces.
- Examine the use of contrast and its resulting emotive possibilities relating to image and composition.
- Arrange cut paper textile samples and findings within a format to explore contrast.

Emphasize **balance** as a principle of design as it relates to textiles.

- Examine a variety of textiles to find how elements may be balanced and to find different types of balance (formal, informal).
- Arrange cut paper and/or textile samples within a format to explore balance.

Use selected elements and principles to create simple compositions suitable for textile projects.

- Establish a focal point or interest area within a format in paper or fabric collage through lines and shapes meeting, through contrasting color, tone, or texture, or through contrasting sizes.
- Use a geometric stamp to discover a variety of repeat relationships suitable for fabric printing.



- Use a series of folded and tied paper experiments to find suitable compositions for fabric tie-dye.
- Use wax or wax crayon resist on paper to develop suitable compositions for batik.

Advanced

Emphasize selected elements and principles in textile design.

- Produce samples having repeat motifs to discover the impact of shape and line varieties, the possibilities of shape and line repetition and variation or personal or commercial preferences regarding repetition of line and shape.

- Produce for a specific project a variety of textural samples that show the impact of texture upon the image and mood expressed, the varieties of textural surfaces, or personal or commercial preferences.
- Experiment with color range samples for a specific project to explore the impact of color upon the image, the varieties of color distribution, personal preferences regarding textile color, the emotive quality of textile color, and/or the impact of color on merchandising.

Consider the orchestration of the full range of elements and principles of design within one textile composition to suit

- specific processes,
- particular images,
- selected moods and feelings,
- suitable materials,
- personal style,
- historical precedent, and
- specific purposes such as celebration, promotion, and adornment.

Demonstrate self-direction in creating compositions for textiles.

DEVELOPMENTS

Implementing Learning Outcomes in Textiles

A student should demonstrate knowledge of, and the ability to use, **historical and contemporary developments** in textiles. Here are some possibilities.

Basic

Trace the origins of simple tools and implements as an extension of the capabilities of the hand.

Investigate traditions that are

- in evidence locally,
- of personal relevance, and
- of cultural relevance.

Illustrate that in the textile arts, fibre creation, fabric construction, and fabric embellishment remain unchanged through the ages although new materials and machinery are continually being developed.

Discuss the influence on the evolution of textile arts of

- natural cycles (seasons and timing),
- man's basic needs (shelter, clothing, religion, status, baskets), and
- inventions (i.e., in the Industrial Revolution).

Demonstrate an awareness of current local, national, and international work in selected textile arts areas.

Research the role of the textile artist in contemporary environments.

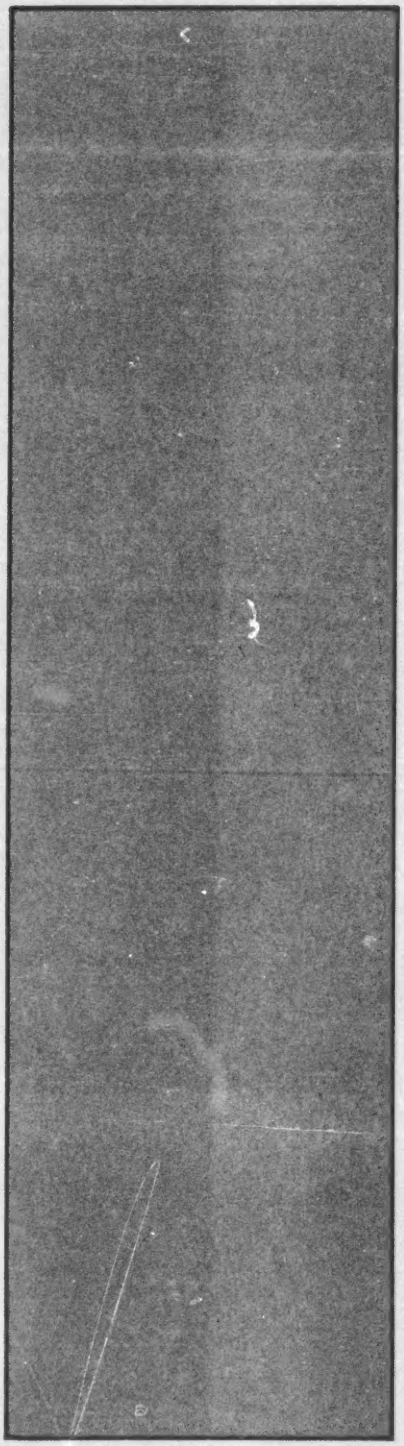
Advanced

Acquire an in-depth knowledge of selected historical and contemporary development in fibre arts, and demonstrate increased skill in researching developments for both personal and commercial use.

DEVELOPMENTS

Consider personal skills and interest in relation to career opportunities in textiles such as

- studio artistry,
- fabric design,
- fabric printing,
- costume design,
- interior design, and
- home economics.



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Implementing Learning Outcomes in Textiles

A student should demonstrate knowledge of, and the ability to use, **reasoned criticism** related to textiles. Here are some possibilities.

Basic

Look at textile works and form and justify personal responses based on recognition and description of

- design elements such as color, tone, shape, line, and texture and their relationships,
- specific design principles such as balance, rhythm, unity, contrast, and emphasis and their relationships,
- specific expressive qualities and images through discussion points such as feelings suggested (anger, joy, confusion), possible setting (personal, public), possible ownership (status, meaning, symbol interpretation), and artists (intent, craftsmanship, social significance).

Form and justify personal value judgements based on the above criteria.

Develop strategies and apply acquired critical skills in making personal value judgements about

- one's own work, and
- the work of others.

Give reasoned responses to critical statements in relation to textile works.

Advanced

Respond critically to textile works on the basis of technique, culture, historic significance, imagery, and purpose.

- Research and compile information.
- Review basic criteria for forming an initial personal judgement.
- Research pertinent judgements of others.

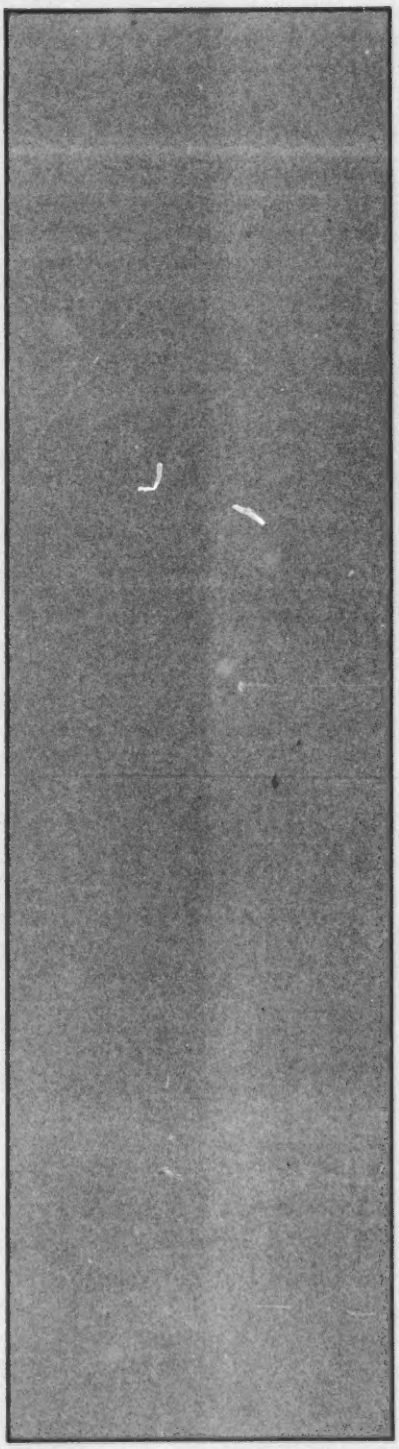
Form and justify personal value judgements based on the above criteria.

CRITICISM

Apply acquired critical skills that will

- guide personal direction in a textile project,
- allow discrimination and appreciation of fine craftsmanship in textiles, and
- influence personal choices as a consumer.

Consider and debate critical commentary in relation to textile work.



APPLICATIONS

Implementing Learning Outcomes in Textiles

A student should demonstrate knowledge of, and the ability to use, the **applications of materials, tools and equipment, and processes** of art in textiles. Here are some possibilities.

The Use of Materials

Become familiar with materials concerned with **fibre construction.**

- Examine local and readily available sources of materials suitable for spinning.
- Make personal selections of a variety of materials suitable for spinning such as protein sources (hair, fur, silk), cellulose sources (flax, jute, sisal, nettle, pineapple, cotton), and man-made sources (acetate rayon).
- Examine unspun fibres by the unravelling of existing fibres and by looking at fibres in found materials such as plastics (tapes, straws), vegetable matter (twigs, grasses), and leather varieties.
- Select unspun fibres from traditional, non-traditional, and recycled materials from metallic sources (aluminum, copper, gold, silver) and plastic sources (videotape, plastic bags).
- Experiment with suitable simple dyes for fibres to illustrate dyes for protein fibres (acid-based dyes, natural dyes from vegetable, animal, and mineral sources). Produce and select suitable dye ranges of both natural and synthetic origin for selected fibres.

Become familiar with materials concerned with **fabric construction.**

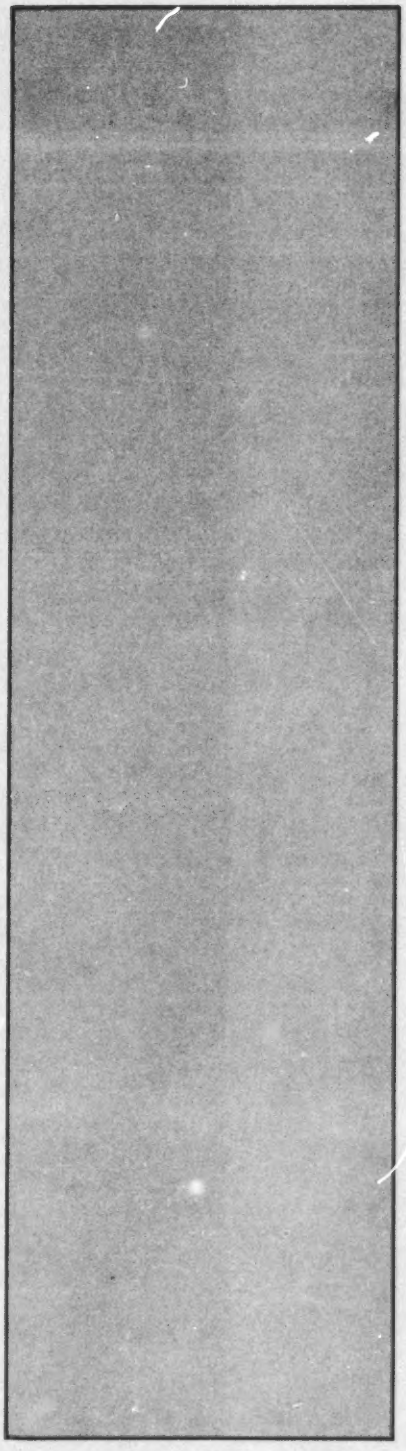
- Examine materials that could be used to make a loom (branches, driftwood, cardboard, pie plates, boxes, plastic, Styrofoam, drinking straws).
- Experiment with materials that could be woven for strength, texture, and tension variabilities (traditional and non-traditional materials, natural and synthetic fibres, or "unweaving" samples of a variety of found woven fabrics).
- Explore materials that could be suitably used in other simple fabric-construction processes (knitting, knotting, braiding).
- Explore textile materials by using them in other areas of visual expression such as architecture (interior and exterior), ceramics (texturing clay), drawing and painting (collage), jewellery, photo-silk-screen on fabric, printmaking, (collagraph, screening, stamping), and soft sculpture, or in display.

Become familiar with materials concerned with **fabric-surface embellishment.**

- Experiment with materials suitable for a basic stitchery, applique, and/or hooking plain, printed, transparent, or textured fabrics, various yarns, threads, sequins, feathers, leather, vinyl and found materials, lace and trims).

APPLICATIONS

- Produce materials suitable for specific stitchery, applique, hooking, and dyed or printed projects.
- Explore fabric dyes and inks in terms of sources (natural, synthetic), dye resist materials (wax, ties, tapes, paste), and thickened dyes and fabric inks for block printing or stencilling.
- Demonstrate knowledge of fabric surface embellishment materials by using them in projects in other areas of visual expression (theatrical costumes, architectural designs such as banners, curtains, dividers, and screens, collagraphs, soft sculptures, clothing design).



The Use of Tools and Equipment

Become familiar with safety factors in dealing with tools and equipment.

- Learn procedures for the safe use of vats, particularly those requiring heat and venting.
- Learn procedures for using dye chemicals and solvents.
- Learn procedures for the safe use of equipment and tools with moving parts (drum carders, sewing machines, looms, spinning wheels).
- Learn procedures for using sharp tools needles, scissors, hookers).

Learn the proper and skillful use of tools and equipment and demonstrate an understanding of

- traditional ways of approaching and handling,
- traditional functions, and
- reasonable non-traditional and experimental uses.

Maintenance of tools and equipment — the student should be able to recognize the need, and develop the ability, to maintain tools and equipment by

- servicing,
- conducting routine cleaning,
- making simple repairs, and
- reporting situations requiring major attention.

Learn the construction of tools and equipment.

- Demonstrate an awareness of different types and models.
- Build simple but workable implements such as spindle, branch looms, neddle bars, swords and pickup sticks, shuttles, beaters, stamps, and printing beds.

APPLICATIONS

The Use of Processes

Be familiar with **fibre construction processes** such as spinning and involving

- preparation (wash, tease, card), and
- technique (finger, spindle, wheel, ply, braid).

Be familiar with processes involving unspun fibres (shred, strip, unravel, twist, ply).

Be familiar with fibre dyeing processes involving

- fibre preparation (skein, wash, weigh, measure, label),
- dyes for cellulose fibres (natural, synthetic), and
- dyes for protein fibres (natural, synthetic).

Increased skill in

- selecting processes suited to intentions,
- the traditional processes for fibre creation, and
- the inventive use of processes.

Demonstrate an awareness of the commercial processes used for fibre construction in the textile industry such as

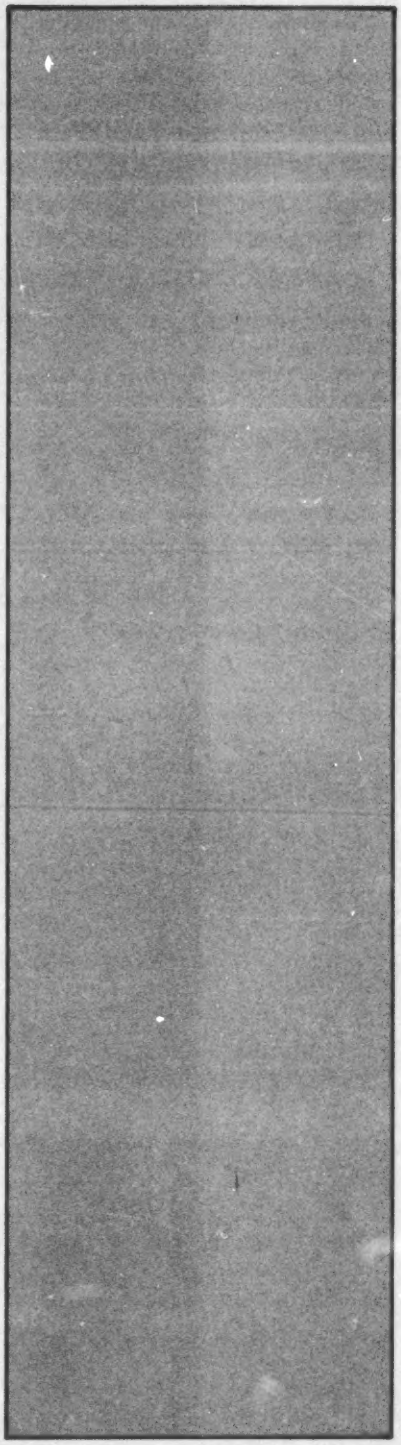
- mill weaving,
- carding, and
- spinning.

Be familiar with **fabric construction processes** such as weaving, involving

- preparation (choice of warp threads, measurement of warp for specific equipment and projects, warp-weighted, continuous, individual),
- techniques as required by specific looms (finger, tapestry frame, card or tablet, inkle, Salish, harness, basketry), and
- weaves (plain or tabby, twill and satin and their combinations, knots, chains, and twines).

Be familiar with processes involving non-woven fabric such as

- felt,
- knot, macrame, twine, sprang.



APPLICATIONS

- braid,
- knit,
- crochet,
- wrap, and
- lace.

Be familiar with combination techniques.

Be familiar with finishing and presentation techniques involving

- tie-off warps,
- hanging,
- stretching,
- mounting,
- framing, and
- blocking.

Demonstrate increased skill in fabric construction processes involving

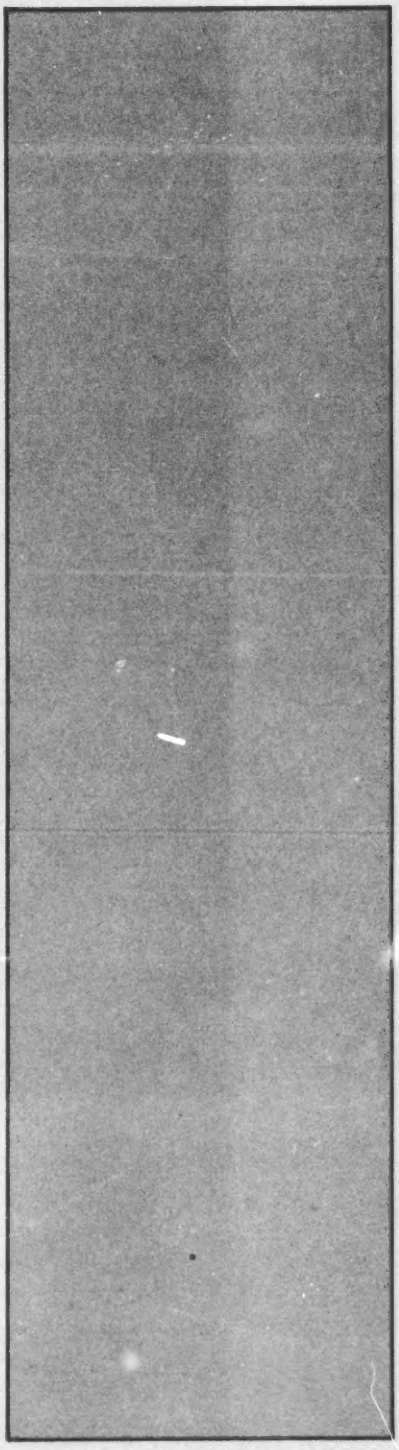
- the employment of traditional processes for fabric creation,
- the inventive use of processes for fabric creation,
- the utilization of processes efficiently, and
- finishing and presenting created fabric.

Become aware of commercial processes for fabric construction used in the textile industry such as

- mill weaving, and
- mill knitting.

Be familiar with **fabric embellishment processes** for **stitchery** (embroidery), involving

- hand processes (traditional, free),
- machine processes (machine programmed, free),
- combinations of the above (collage, applique and reverse applique, quilting, patchwork, trapunto, Italian, shadow),
- combinations of the above to achieve three-dimensional effects (stuff, pad, relief, soft sculpture), and
- finishing and presentation (block, stretch, mount, frame, hand).



APPLICATIONS

Be familiar with fabric embellishment process for **hooking**, involving

- preparation (selection of materials including backing, stretching, and drawing on cartoons),
- techniques (punch, latch), and
- finishing (back, edge, trim, frame).

Be familiar with fabric embellishment process for **fabric printing**, involving

- the preparation of fabric (launder, scour),
- the preparation of beds (pads),
- methods for block (lino, vegetable, stamp, found objects) flock, flock mordant, rollers, stencils (card, screen), and discharge, and
- finishing and presentation processes such as fixation (steam, iron, oxidation, heat) mounting, matting, and draping.

Be familiar with fabric embellishment processes for **fabric dyeing**, involving

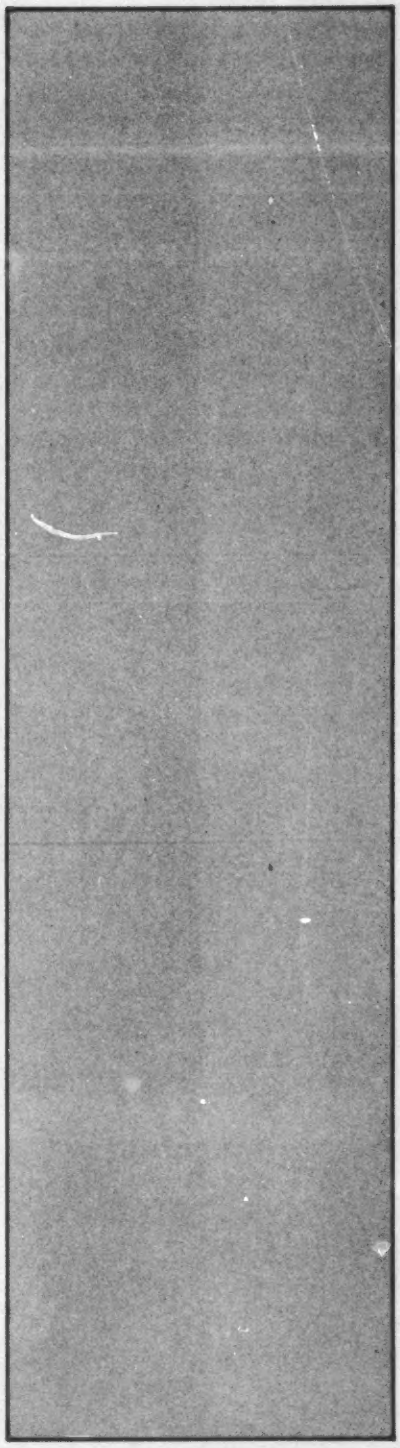
- preparation (washing, scouring, eliminating perma-press),
- methods for resist, tie-stitch, dye, wax — batik, brushed, print, tjant — paste, tape, spray — air brush — paint, discharge, screen), and
- finishing and presentation (fixation — steam, iron, oxidation, heat — mount, matt, drape, frame), and
- combinations of the above methods.

Increase skill in

- the employment of traditional processes for fabric embellishment,
- the inventive use of processes for fabric embellishment,
- combining processes for fabric embellishment, and
- processes of finishing and presenting embellished fabrics.

Become aware of commercial processes used fabric surface embellishment in the textile industry such as

- roller printing,
- silk screening,
- heat press transferring, and
- air brushing.



VOCABULARY

A student should demonstrate knowledge of, and the ability to use, **vocabulary** in textiles. Here are some possibilities.

Become familiar with terms related to **spinning**, such as

- carding,
- fleece,
- in-the-grease,
- ply,
- skeining,
- spindle,
- staple,
- teasing, and
- yarn.

Become familiar with terms related to **weaving**, such as

- backstrap,
- beam,
- beater,
- bobbin,
- breast beam,
- bubbling,
- butterfly,
- cloth beam,
- continuous warp,
- dovetail,
- ends,
- fringe,
- heading,
- heddle,
- inlay,
- loom,
- pile,
- plain weave,
- picks,
- reed,
- rya,
- selvedge,
- sett,
- shed,
- shuttle,
- tabby,
- tapestry,
- tension,
- twining,
- warp,
- warp beam,
- warp face,
- warp stick,
- weft, and
- weaver's angle.

VOCABULARY

Be familiar with terms related to **other fabric construction methods** such as

- crochet,
- half-hitch,
- hand bobbin,
- knitting,
- felt,
- macrame,
- overhand knot,
- sinnet, and
- square knot.

Be familiar with terms related in **stitching**, such as

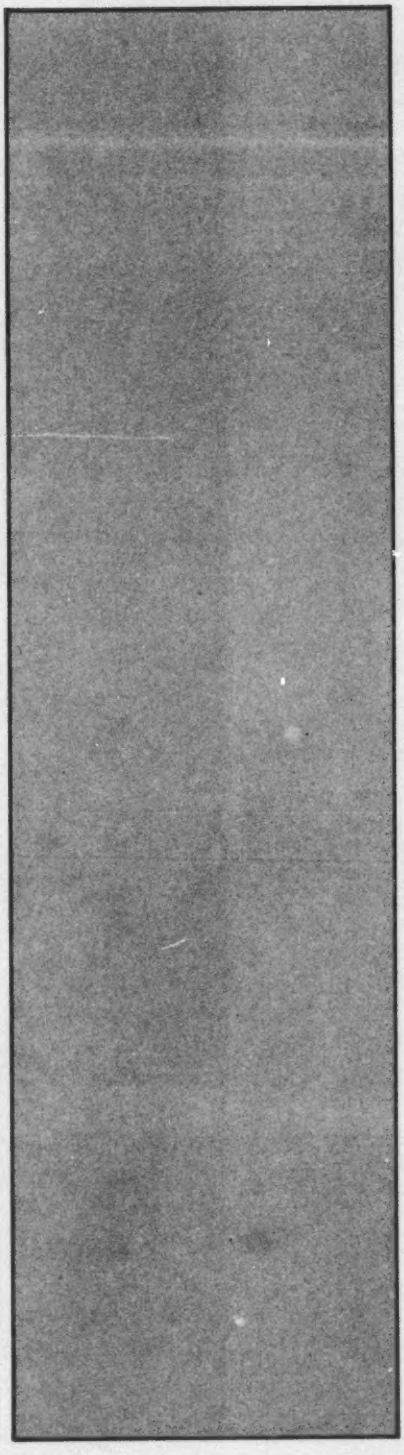
- applique,
- backing,
- fabric collage,
- hooking,
- knotted stitches,
- looped stitches,
- patchwork,
- quilting,
- reverse applique,
- straight stitches, and
- trapunto.

Be familiar with terms related to **dyeing**, such as

- acid dyes,
- aniline dyes,
- batik,
- dye,
- dye bath,
- dye stuff,
- dye — liquor ratio,
- fastness,
- mordanting, mordant,
- oxidation,
- reactive dyes,
- resist,
- skein,
- substantive dye,
- tjanting tool,
- tjap,
- vat, and
- vat dyes.

Be familiar with terms related to printing

- block,
- counter change,
- figure,
- figure — ground reversal,
- flocking,
- motif,
- printing bed,
- registration, registration stops,
- stamp, stamp bed, and
- stencil.



ART FOUNDATIONS

IMAGERY

Know..... that images can be developed in a variety of ways for a variety of purposes

Apply..... images following specific strategies and approaches

Consider..... the suitability of images in relation to intent, materials, and processes and the influence of these on the image

ELEMENTS AND PRINCIPLES OF DESIGN

Know..... the elements and principles of design

Apply..... the elements and principles of design

Consider..... analyze and evaluate the use of the elements and principles of design in selected works

HISTORICAL AND CONTEMPORARY DEVELOPMENTS

Know..... that there is a rich continuum of art throughout history

Apply..... specific historical developments to work

Consider..... selected historical and contemporary developments

REASONED CRITICISM

Know..... that there are strategies for criticizing art

Apply..... critical strategies to selected art works

Consider..... the role of criticism in art

ART VISUAL EXPRESSION AREAS

		Imagery	Elements and Principles of Design
CERAMICS	Basic	Know.....that a variety of images are appropriate for expression in ceramics	Know.....that selected elements and principles of design can be emphasized in ceramics
		Apply.....images suitable for ceramics by examining a range of natural, man-made, and imaginary sources	Apply.....the elements and principles of design to stages of ceramic work
		Consider.....images in ceramics using a number of criteria	Consider.....the influence of the emphasized elements and principles of design in ceramic form
	Advanced	Know.....that certain images are suitable for personal development in ceramics	Know.....that there is a relationship between the way in which elements and principles of design are used and personal ceramic style
		Apply.....images with independence and self-direction for ceramic purposes	Apply.....the elements and principles of design in self-initiated projects
		Consider.....appreciate and evaluate image suitability expressed in ceramics with confidence and self-initiative	Consider.....the influence of the emphasized elements and principles of design with confidence and self-initiative
DRAWING AND PAINTING	Basic	Know.....that a variety of images can be expressed through drawing and painting	Know.....that selected elements and principles of design can be emphasized in drawn and painted works
		Apply.....images suitable for use in drawing and painting following specific strategies and approaches	Apply.....the elements and principles of design to drawn and painted works
		Consider.....images in drawing and painting according to a number of criteria	Consider.....the influence of the elements and principles of design in drawing and painting from various points of view
	Advanced	Know.....that personal preference is an important factor in the selection and development of imagery	Know.....that there is a relationship between the way in which certain elements and principles of design are used and a personal drawing and painting style
		Apply.....personally selected images with independence and self-direction for drawing and painting purposes	Apply.....the elements and principles of design in self-initiated drawings and paintings
		Consider.....appreciate and evaluate image suitability with confidence and self-initiative	Consider.....the influence of the emphasized elements and principles of design with confidence and self-initiative
GRAPHICS	Basic	Know.....that a variety of images can be expressed in graphic form	Know.....that selected elements and principles of design can be emphasized in graphic works
		Apply.....images which are suitable for use in various graphic areas	Apply.....the elements and principles of design to graphic works
		Consider.....graphic images according to a number of criteria	Consider.....the influence of the elements and principles of design in graphics from various points of view
	Advanced	Know.....that personal preference is an important factor in the selection and development of imagery	Know.....that there is a relationship between the way in which elements and principles of design are used and a personal graphic style
		Apply.....personally selected images with independence and self-direction for graphic purposes	Apply.....the elements and principles of design in self-initiated graphic works
		Consider.....appreciate and evaluate image suitability expressed in graphics with confidence and self-initiative	Consider.....the influence of the emphasized elements and principles of design in graphics with confidence and initiative

	Historical and contemporary Developments	Reasoned Criticism
Ceramics (cont.)	Know ..... and demonstrate awareness of ceramics as part of the heritage of art	Know ..... strategies for evaluating ceramic works
	Apply ..... knowledge gained from studying historical and contemporary developments in ceramics	Apply ..... critical strategies to specific ceramic works
	Consider ..... the significance of historical and contemporary developments in influencing ceramic form	Consider ..... and appreciate critical comments in relation to ceramics
	Know ..... that certain historical and contemporary developments in ceramics are of personal interest	**Know ..... and further develop personal strategies for evaluating ceramic works**
	Apply ..... selected historical and contemporary developments to projects in ceramics	**Apply ..... and respond to the use of critical strategies with increased fluency**
	Consider ..... the significance of historical and contemporary developments in ceramics with confidence and self-initiative	**Consider ..... appreciate and evaluate critical comments in relation to various aspects of ceramics**
Drawing and Painting (cont.)	Know ..... and demonstrate awareness of drawing and painting as part of the heritage of art	Know ..... strategies for evaluating drawn and painted works
	Apply ..... knowledge gained from studying historical and contemporary developments in drawing and painting	Apply ..... critical strategies to specific drawn and painted works
	Consider ..... the significance of historical and contemporary developments in influencing drawing and painting	Consider ..... and appreciate critical comments in relation to drawing and painting
	Know ..... that certain historical and contemporary developments in drawing and painting are of personal interest	**Know ..... and further develop personal strategies for evaluating drawn and painted works**
	Apply ..... selected historical and contemporary developments to projects in drawing and painting	**Apply ..... and respond to the use of critical strategies with increased fluency**
	Consider ..... the significance of historical and contemporary developments in graphics with confidence and self-initiative	**Consider ..... appreciate and evaluate critical comments in relation to various aspects of drawing and painting**
Graphics (cont.)	Know ..... and demonstrate awareness of graphics as part of the heritage of art	Know ..... strategies for evaluating graphic works
	Apply ..... knowledge gained from studying historical and contemporary developments in graphics	Apply ..... critical strategies to specific graphic works
	Consider ..... the significance of historical and contemporary developments in influencing graphics	Consider ..... and appreciate critical comments in relation to graphics
	Know ..... that certain historical and contemporary developments in graphics are of personal interest	**Know ..... and further develop personal strategies for evaluating graphic works**
	Apply ..... selected historical and contemporary developments to projects in graphics	**Apply ..... and respond to the use of critical strategies with increased fluency**
	Consider ..... the significance of historical and contemporary developments in graphics with confidence and self-initiative	**Consider ..... appreciate and evaluate critical comments in relation to various aspects of graphics**

		Imagery	Elements and Principles of Design
SCULPTURE	**Basic**	**Know**.....that a variety of images can be expressed in various sculpture forms **Apply**.....images which are suitable for use in various sculpture areas **Consider**.....images in sculpted forms according to a number of criteria	**Know**.....that selected elements and principles of design can be emphasized in sculpture works **Apply**.....the elements and principles of design to sculpture works **Consider**.....the influence of the elements and principles of design in sculpture from various points of view
	Advanced	**Know**.....that personal preference is an important factor in the selection and development of imagery **Apply**.....personally selected images with independence and self-direction for sculpture purposes **Consider**.....appreciate and evaluate image suitability expressed in sculpture with confidence and self-initiative	**Know**.....that there is a relationship between the way in which elements and principles of design are used and a personal sculpture style **Apply**.....the elements and principles of design to self-initiated sculpture works **Consider**.....the influence of the emphasized elements and principles of design in sculpture with confidence and initiative
TEXTILES	Basic	**Know**.....that a variety of images are appropriate for expression in textile art forms **Apply**.....images which are suitable for specific textile areas **Consider**.....images in textile art areas according to a number of criteria	**Know**.....that selected elements and principles of design can be emphasized in textile works **Apply**.....the elements and principles of design to stages of textile work **Consider**.....the influence of the emphasized elements and principles of design in textile arts from various points of view
	Advanced	**Know**.....that certain images are suitable for personal development in textiles **Apply**.....images with independence and self-direction for textile purposes **Consider**.....appreciate and evaluate image suitability in textiles with confidence and self-initiative	**Know**.....that there is a relationship between the way in which elements and principles of design are used and a personal style in textiles **Apply**.....the elements and principles of design to self-initiated projects **Consider**.....the influence of the emphasized elements and principles of design in textiles with confidence and self-initiative

	Historical and Contemporary Developments	Reasoned Criticism
Sculpture (cont.)	Know.....and demonstrate awareness of sculpture as part of the heritage of art Apply.....knowledge gained from studying historical and contemporary developments in sculpture Consider.....the significance of historical and contemporary developments in influencing sculpture	Know.....strategies for evaluating sculptural works Apply.....critical strategies to specific sculpture works Consider.....and appreciate critical comments in relation to sculpture
	Know.....that certain historical and contemporary developments in sculpture are of personal interest **Apply.....selected historical and contemporary developments to projects in sculpture** **Consider.....the significance of historical and contemporary developments in sculpture with confidence and self-initiative**	**Know.....and further develop personal strategies in evaluating sculpture works** **Apply.....and respond to the use of critical strategies with increased fluency** **Consider.....appreciate and evaluate critical comments in relation to various aspects of sculpture**
Textiles (cont.)	Know.....and demonstrate awareness of textiles as part of the heritage of art Apply.....knowledge gained from studying historical and contemporary developments in textiles Consider.....the significance of historical and contemporary developments in influencing textiles	Know.....strategies for evaluating textile works Apply.....critical strategies to specific textile works Consider.....and appreciate critical comments in relation to textile works
	Know.....that certain historical and contemporary developments in textile arts are of personal interest **Apply.....selected historical and contemporary developments to projects in textiles** **Consider.....the significance of historical and contemporary developments in textile works with confidence and self-initiative**	**Know.....and further develop personal strategies for evaluating textile works** **Apply.....and respond to the use of critical strategies with increased fluency** **Consider.....appreciate and evaluate critical comments in relation to various aspects of textile works**

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